

MACHINE KNITTING MONTHLY

Oct/Nov 98 ISSUE 10
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Ileen Metcalf • Nina Miklin • Jo Newton • Willow Tree Designs • Jan Wright •



Contents

Dear Readers,

The exhibition season is almost here now, so I shall be away for most of October, travelling up and down the country to support machine knitting. Do please come along to the shows if you can - I do understand your disappointment if there's only a little machine knitting, but there will be even less in the future if machine knitters stay away altogether! I've made a personal commitment to attend as many of the shows as possible and I'd be very pleased if you'd stop by the stand and say hello. You can take the opportunity to pass on your feelings to me about any show, in confidence. I know what I want when I attend an exhibition, but it would help me to know what you want. I can pass on general comments and together, we can make a difference!

Special offers for you this month include free tickets to the **Country Living Craft Fair** in London and savings on some super books. You'll find them in our News Line feature. You'll also see details of new yarns from **Yeoman**. I'll tell you more about them next time, but the shade cards are free so why not send away today? It is difficult for many of us to find a good selection of yarns within easy travelling distance and mail order might be the answer for you. This is probably a good time to mention some other free brochures you can send for. There's a free copy of the Supersaver catalogue from **BSK**, a free brochure on the PDB range of electric yarn winders and other knitting aids from **Hague** and a free mail order brochure from **Uppingham Yarns**.

The scarcity of patterns, equipment and accessories was the main reason we've opened our **Trading Post** on Page 56. It contains a wide selection of products and although it certainly doesn't replace your local shop, it may be a great help to those of you who can't get out easily. We've included all p & p so the price you see is the price you pay. Order as many items as you wish and pay by cheque or postal order, Mastercard or Visa. We'll change the items on the list as new products become available so if there's something you especially want, don't leave it too long before ordering, or you may be disappointed!

We say good-bye to **Maggie Andrews** this month as she reaches the end of her **Pick A Card** series. It's been great fun and has inspired many of you to stretch your imagination and try something new. For those who have them, State Of The Art machines are wonderful - but not everyone has one, or aspires to own or use one! To really extend the use of a very basic punchcard machine, keep the series and do try out some of Maggie's ideas when you have a free moment. It's not easy to find or make free time when we're busy, but trying out a sample or two isn't so demanding as starting a new garment - and the results can be great fun!

Maggie Dyke's sweater is great for the youngsters and a super way of using up odd colours. It's just the thing for pulling on over a pair of leggings or thick tights for a walk on a frosty autumn day - and we'll have lots of chilly days to look forward to. The instructions do look somewhat silly for a garment that really needs a one star rating. It's just stocking stitch strips which anyone can knit that are joined together with cords. Once you've got into the swing of it, you only need to look back at the pattern to shape the neck and so on.

Many of you will know **Janet Cooke**, who has supported Brother when it has exhibited and demonstrated its machines. May I, on behalf of everyone in machine knitting, extend our warmest congratulations to Janet upon her recent marriage. She's now Mrs Lewis and we wish her and her husband a lifetime of good health and happiness together.

That's about all for this month, except to mention that I've responded to the wishes of many show visitors who have stopped by the stand for a chat. You do seem to like to hear about the things that happen to us when we go to exhibitions and have often asked me why I don't write about them in the magazine. I suppose the answer is that I've never really thought about it - but I don't see why not! There's a wonderful story to tell, following our visit to the **Southport Knitting Exhibition** in August and it's on Page 35. Until next time, happy reading!

Janet

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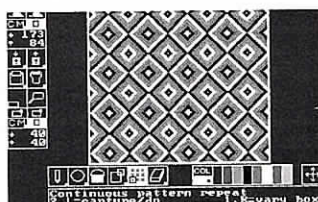
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Trading Post

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Stylist Sally-Ann Carroll
Trousers Bennetton; Earrings Liberty

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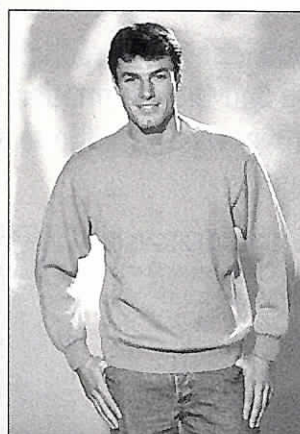
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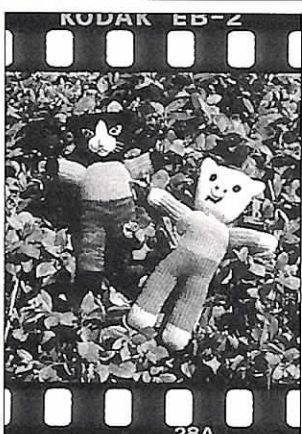
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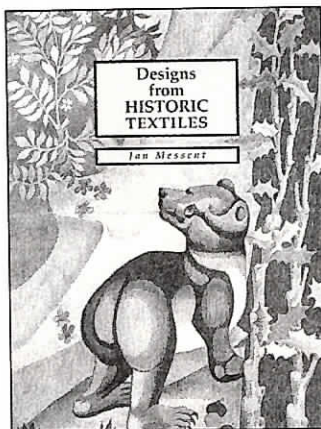
News Line

Want to publicise your product? Send the product, the picture and the information to MKM NewsLine to be in the news. Our address and fax number are on page 3.

HISTORIC TEXTILE DESIGNS

Jan Messent is a professional textile artist, member of the Embroiderers' Guild and of the Knitting & Crochet Guild. Her most recent project was **The Bayeux Tapestry Finale**, a reconstruction of the missing section of the hanging which depicts the Conquest of England in 1066. Measuring eight feet long, the last scenes are worked in the original stitch with plant-dyed yarns on the same kind of linen.

Designs from Historic Textiles is Jan Messent's latest book and it is suitable for everyone, whatever their craft. It's ideal for students of creative studies, craft and textiles. The book is beautifully illustrated throughout and some of the author's text script has been written on hand-made



paper, giving additional texture and elegance to the book.

Designs from Historic Textiles normally costs £7.99 plus p & p, but is available to our readers until the 30th November 1998 for

just £6.75 including postage and packing. For more information or to order, please write to:-

Crochet Design
17 Poulton Square
MORECAMBE
Lancashire LA4 5PZ
Tel:- 01524-831752
Fax:- 01524-833099

CHILD OF ACHIEVEMENT AWARDS

From now until the closing date of 30th November 1998, those working closely with children are invited to submit nominations for youngsters who are worthy of the title **Child of Achievement**. The awards are given annually to 150 children up to the age of 16 who, by their everyday tasks to help others or who, by their ability to overcome illness or disability are also worthy of the title. The charity fund raises money to support the annual awards and also makes grants and donations to help children achieve more in all walks of life.

C & A has chosen the **Child of Achievement Awards** as its charity of the year and will be supporting the charity with a range of exclusive items called **Got The!**, from 26th October 1998. There are ten lapel pins and stickers to collect plus a great free poster - and every penny goes to the charity.

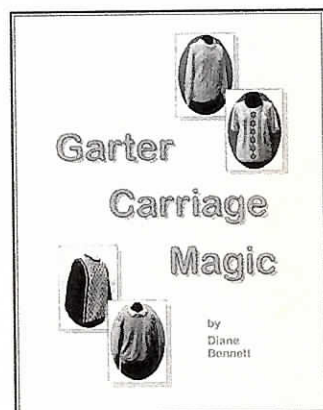
To nominate a child, please give their name, address, school name and a daytime contact telephone number on which you can be reached. Write, in no more than 50 words at this stage please, your reason for the nomination and enclose as much support literature as you wish. Doctor's letters are required to support medical nominations and are treated in strict confidence. The age limit is 16 years at the closing date. The address is:-

Child of Achievement Awards
PO Box 86
WEYBRIDGE
Surrey KT13 8HE
Tel:- 01932-850006

GARTER CARRIAGE MAGIC

Garther Carriage Magic is Diane Bennett's latest book for garter carriage owners. Following on from her earlier book **Garther Carriage Patterns and Techniques**, this is for the knitter who is looking for new ideas.

Included in the book are illusion knitting (the machine knitter's holograms), easy cables - with no extra strands of yarn, combined stitches and all-in-one knitting for complete garment pieces including bands. The eight patterns featured in the book use these techniques and include a baby jacket, scarf, waistcoat, jacket, tunic and sweaters.



Garther Carriage Magic is suitable for all models of garter carriage and for punchcard and electronic machines - yes, even the all-in-one patterns! The usual price of the book is £6.20 including postage and the disk is £4.75

SPECIAL OFFER

Buy **Garther Carriage Magic** for just £5.95 or, together with the disk, for just £10.25 until 30th November 1998. Please send your order direct to:-

Diane Bennett
9 Huntley Grove
Nailsea
BRISTOL BS48 2UQ

If ordering the disk, please state whether you require Brother or DesignaKnit format.

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Country Living Christmas Fair

Country Living magazine will bring all the pleasures and festivities of the traditional British Christmas back to Islington's Business Design Centre for **The Third Country Living Christmas Fair**.

Visitors will find a treasure chest of unique gift ideas for all the family and a fantastic range of inspiring demonstrations to help take care of all their Christmas needs. From hand-made decorations and stocking fillers, to fes-

tive food and drink, the Christmas Fair will offer everything for the Yuletide season under one roof.

Designed around a 40 foot Christmas tree, the exhibition hall will be magically transformed to bring all the sights, sounds and smells of Christmas alive.

From unusual presents to individual commissions, the Christmas Fair boasts a host of inspirational items that are seldom seen on the high-street. Over 300 exhibitors will be arranged in the following themes: Presents, Food and Drink, Stocking Fillers and Decorations. Over 40 per cent of the exhibitors will be new to the Fair, each one hand-selected by the magazine to create a heart-warming **Country Living Christmas**.

Venue: Business Design Centre, Upper Street, Islington, London N1.

Dates: Wednesday 11th to Sunday 15th November 1998.

Times: Wednesday to Saturday 10.00 am to 6.00 pm, Sunday 10.00 am to 4.00 pm.

Ticket Prices: £10 on the door, £8.50 OAP's and advanced tickets, £7.50 children under 14, under fives free.

Ticket Hotline: 0121 767-4757 (booking fee of £1).

Nearest tube: Angel on the Northern Line.



FREE TICKETS

We have 10 pairs of free tickets to give away to readers who would like to visit The Third Country Living Christmas Fair.

All you have to do to enter our FREE draw for show tickets is write your name and address on a postcard on the back of a sealed envelope. Then mark the top left hand corner **Christmas Fair**, post it to us at the address on page 3 and cross your fingers!

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Pick a Card

This is the last article in Maggie Andrews' series. For the Grand Finale, she's mixed up all the stitch patterns and techniques and pulled the final samples out of the bag.

I hope you tried out some of the odd ball stitch types last month. Perhaps they were new to you and you may now feel able to try more knitweave, punch lace and tuck lace as well as Fair Isle single motifs.

For the last article in the series, I have mixed up everything we have tried so far - stitch types and techniques and after saying "Abracadabra" and "Izzy Wizzy", I have pulled our final samples out of the bag. Using the magic wand techniques, this time on slip stitch, I produced the first three "cards". For all the "cards", the main colour is MC and contrast colours are numbered C1, C2 and so on.

ACE OF HEARTS

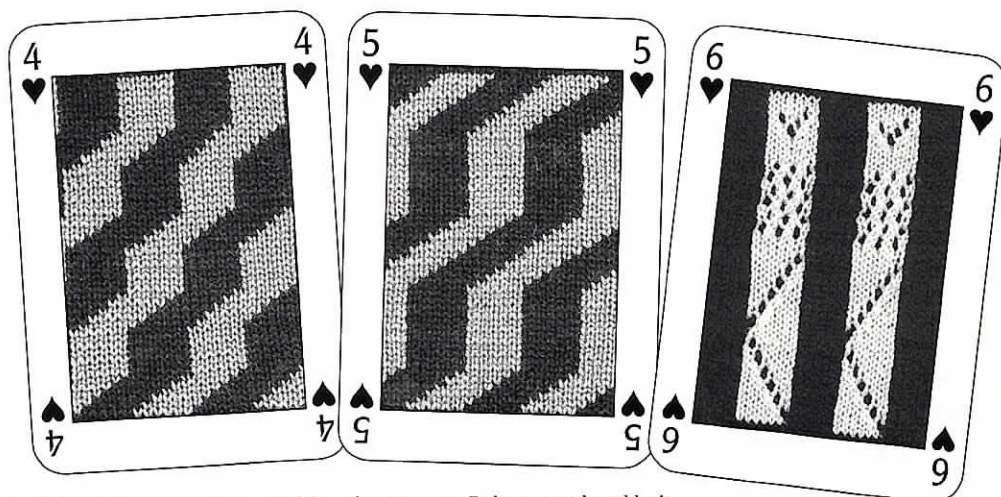
Have the card rolling on every other row.

* Set machine to slip in one direction only and knit 8 rows.

** Pick up the bottom float behind the others and hang it on a needle above. Change to stocking stitch and knit 1 row **. Repeat from ** to ** 3 times more *.

Repeat from * to *.

There are 12 needles on which you can hang the floats and this can be the same or different for



each float. The variations of this pattern are a minimum of 144.

TWO OF HEARTS

With the card locked on any row, work as Ace of Hearts.

THREE OF HEARTS

Lock the card on any row.

* Set machine to slip and knit 1 row. Set machine to hold. Bring to holding position the centre two needles of the knitting section and work 4 rows. Cancel hold. Set machine to knit and work 4 rows. Pick up the floats on to the centre two needles above and knit 1 row *.

Repeat from * to *. This is tuck stitch and slip stitch worked in the same row.

FOUR OF HEARTS

Set machine for Fair Isle.

* Lock card and using MC/C1,

knit 6 rows. Release card and knit 6 rows *.

Repeat from * to *.

FIVE OF HEARTS

Work as for Four of Hearts but knit 12 rows each time. This idea will work well with any geometric punchcard. There's a pattern for a super jacket in my book Classic Collection which is based on this idea. Every jacket knitted is completely different.

SIX OF HEARTS

Set machine for Fair Isle. Lock card on any row and using MC/C1, make eyelet patterns in the C1 stripes.

SEVEN OF HEARTS

Set machine for Fair Isle and lock card on any row.

* Using MC/C1, knit 10 rows.

** Pick up stitches knitted in MC from ten rows down **.

Using C1/MC, knit 10 rows *.

Repeat from ** to **.

Repeat from * to *.

EIGHT OF HEARTS

Stick a strip of one inch wide masking tape vertically on the card. It will cover six holes or spaces. Set machine for Fair Isle and with the card rolling on every row, use MC/C1 and just knit.

NINE OF HEARTS

Work as for Eight of Hearts with the card rolling on every row. Cable the centre four stitches of each vertical stripe every ten rows.

TEN OF HEARTS

Set machine for Fair Isle and have the card rolling on every row. Using MC/C1, pull forward to upper working position the centre two needles of the MC stripe on every row.

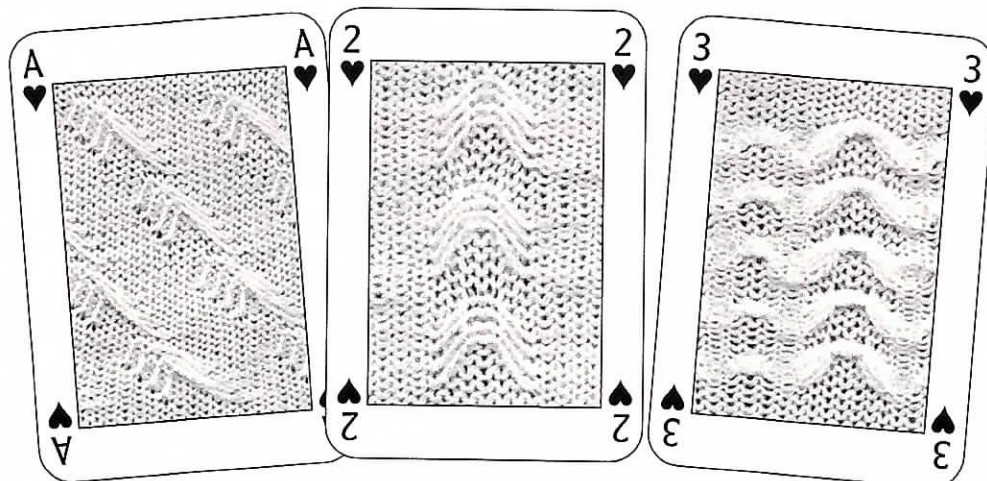
JACK OF HEARTS

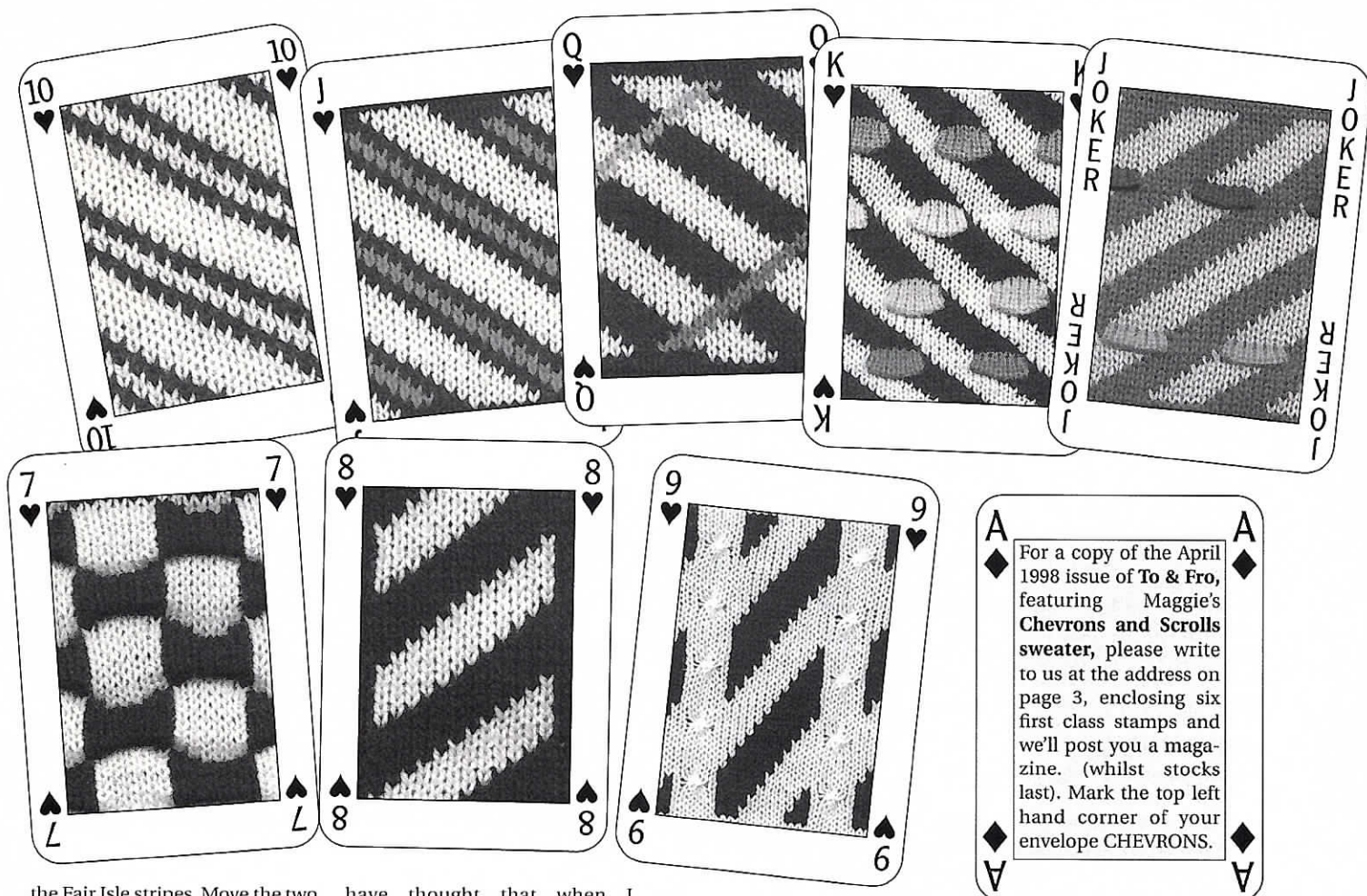
Set machine for Fair Isle and have the card rolling on every row. Set the machine to hold.

* Using MC/C1, pull forward to holding position the centre two needles of the MC stripe and knit 1 row. Using C2, knit the needles in holding position by hand *. Repeat from * to *.

QUEEN OF HEARTS

Work as for Jack of Hearts but hand knit the diagonal stripe going in the opposite direction to





the Fair Isle stripes. Move the two stitches over by one stitch on every row.

KING OF HEARTS

Set machine for Fair Isle and have the card rolling on every row.

* Using MC/C1, K 10 rows. Lock card. Set machine for slip and using C2, knit 10 rows *.

Repeat from * to * using C3, C4 and C5.

THE JOKER

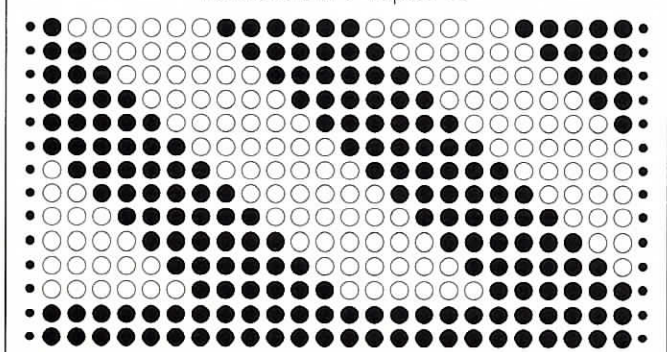
Work as for King of Hearts, but only work six rows slip with each contrast colour and pick up the stitches of the first row knitted in each contrast colour before resetting the machine for Fair Isle.

Well, we are now at the end of this series of articles. Who would

have thought that when I designed the **Chevron and Scrolls** sweater featured in the April 1998 issue of **To & Fro** that one simple punchcard could have so many "hidden" patterns? I do hope that you have joined me in experimenting with this magic card and that you have found dozens of new patterns from your old cards and can now recycle them!

I asked one of my Grandsons to calculate how many patterns I have made by combining all the stitch types and techniques. He said, "I bet it's a million, Grandma". Well, he is only seven years old! If anyone has worked it out, do let me know. I am now going to do the "disappearing act" - see you another time, meanwhile Pick A Card and have fun. ■

Punchcard Chart - Repeat ▲



For a copy of the April 1998 issue of **To & Fro**, featuring Maggie's **Chevrons and Scrolls** sweater, please write to us at the address on page 3, enclosing six first class stamps and we'll post you a magazine. (whilst stocks last). Mark the top left hand corner of your envelope **CHEVRONS**.

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Sideways Knitted Sweater w

Designed by Maggie Dyke

General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Silver Reed SK280 standard gauge machines and SC 3 linker.

MATERIALS

Bramwell Fine 4-ply. (Yarn Guide No.11.)

1 x 500 g cone in Royal (MC).

1 x 500 g cone in Xmas Green (A).

1 x 500 g cone in Green 458 (B).

1 x 500 g cone in Green 460 (C).

GARMENT WEIGHT

Finished garment weighs 645 g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- FW Bramwell & Co, Unit 8b, Simonstone Business Park, Simonstone, Burnley, Lancashire BB12 7NQ. Tel:- 01282-779811.

ABBREVIATIONS & YARN GUIDE

For a list of the abbreviations we use and our Yarn Guide, please look under Pattern Information on page 42.

Knitting Instructions

MEASUREMENTS

One size to fit bust 87-107 cm, 34-42 in.

Actual size 134 cm, 53 in.

Length to shoulder 76 cm, 30 in.

Sleeve seam 39 cm, 15½ in.

TENSION

27 stitches and 45 rows to 10 cm, 4 in measured over st st (tension dial setting approximately 6).

KNITTING NOTES

a) We used knit side of knitting as right side of garment.

b) The colour sequence is:-

Main Colour (MC) **Royal**

Second Colour (A) **Green**

Third Colour (B) **Green 458**

Fourth Colour (C) **Green 460**

Maintain sequence throughout.

FRONT

FIRST SECTION

Push Ns 63 to 100 inclusive at left of centre 0 to WP. 38 Ns. With carriage at left and using A, cast

on by hand from right to left. Set RC at 000. Using MT, K 8 rows. Shape sleeve by inc 1 st (1 st in) at right edge on next row, K 4 rows. See inst 2.

2ND SECTION

Push Ns 62 to 100 inclusive at left of centre 0 to WP. 39 Ns. With carriage at right and using the next colour in the sequence, cast on by hand. Set RC at 000. See inst 1. Inc 1 st (1 st in) at right edge on next and every foll 6th row until there are 43 sts. See inst 2.

JOIN FIRST SECTION TO 2ND SECTION

Push 39 Ns to WP. With carriage at right, follow inst 3.

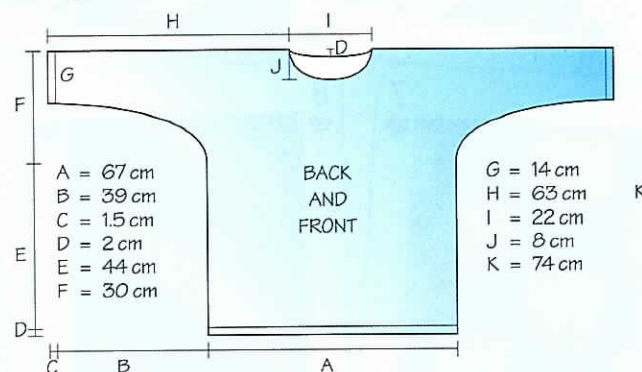
3RD SECTION

Push Ns 58 to 100 inclusive at left of centre 0 to WP. 43 Ns. With the carriage at the right, follow inst 1. K 5 rows. Inc 1 st (1 st in) at the right edge on the next and every foll 6th row until there are 46 sts, K 2 rows. See inst 2.

JOIN 2ND SECTION TO 3RD SECTION

Push 43 Ns to WP. With carriage at right, follow inst 3.

Diagrams



SPECIAL INSTRUCTIONS

The following notes should be referred to whenever the respective numbers (1, 2 & 3) occur in the pattern.

To begin each section:

1 Make an e-wrap cast-on over the required number of needles. Knit 4 rows. Continue according to pattern instructions using next colour in sequence.

To end each section:

2 Knit 4 rows in next colour sequence. For example, if main panel was knitted in MC, knit 4 rows in A. If main panel was knitted in A, knit rows in B and so on. Knit 1 row at MT+4. Cast off with linker.

To join sections:

3 With K side of section facing and 4 rows of next colour rolled towards you, pick up the last row of sts before colour change and place on to Ns. With P side of next section facing and upside down and four rows of next colour (above cast-on edge) rolled away from you, pick up sts from last row of main panel and place on to the same Ns. Using MT+4, K 1 row. Cast off with linker.

4TH SECTION

Push Ns 55 to 100 inclusive at left of centre 0 to WP. 46 Ns. With carriage at right, follow inst 1. K 3 rows. Inc 1 st (1 st in) at right edge on next and every foll 6th row until there are 49 sts, K 4 rows. See inst 2.

JOIN 3RD SECTION TO 4TH SECTION

Push 46 Ns to WP. With carriage at right, follow inst 3.

5TH SECTION

Push Ns 52 to 100 inclusive at left of centre 0 to WP. 49 Ns. With carriage at right, follow inst 1. K 1 row. Inc 1 st (1 st in) at right edge on next and every foll 6th row until there are 52 sts, then on foll 5th row. 53 sts. K 1 row. See inst 2.

JOIN 4TH SECTION TO 5TH SECTION

Push 49 Ns to WP. With carriage at right, follow inst 3.

6TH SECTION

Push Ns 48 to 100 inclusive at left of centre 0 to WP. 53 Ns. With carriage at right, follow inst 1. K 3 rows. Inc 1 st (1 st in) at right edge on next and every foll 5th row until there are 57 sts, K 1 row. See inst 2.

JOIN 5TH SECTION TO 6TH SECTION

Push 53 Ns to WP. With carriage at right, follow inst 3.

7TH SECTION

Push Ns 44 to 100 inclusive at left of centre 0 to WP. 57 Ns. With carriage at right, follow inst 1. K

h Roll Hems



3 rows. Inc 1 st (1 st in) at right edge on next and every foll 5th row until there are 61 sts, K 1 row. See inst 2.

JOIN 6TH SECTION TO 7TH SECTION

Push 57 Ns to WP. With carriage at right, follow inst 3.

8TH SECTION

Push Ns 40 to 100 inclusive at left of centre 0 to WP. 61 Ns. With carriage at right, follow inst 1. K 2 rows. Inc 1 st (1 st in) at right edge on next and every foll 4th row until there are 66 sts, K 1 row. See inst 2.

JOIN 7TH SECTION TO 8TH SECTION

Push 61 Ns to WP. With carriage at right, follow inst 3.

9TH SECTION

Push Ns 35 to 100 inclusive at left of centre 0 to WP. 66 Ns. With carriage at right, follow inst 1. Inc 1 st (1 st in) at right edge on next and every foll alt row until there are 76 sts, K 1 row. See inst 2.

JOIN 8TH SECTION TO 9TH SECTION

Push 66 Ns to WP. With carriage at right, follow inst 3.

10TH SECTION

Push Ns 25 to 100 inclusive at left of centre 0 to WP. 76 Ns. With carriage at right, follow inst 1. Inc 1 st (1 st in) at right edge on the next and every following alt row until there are 81 sts. Push Ns to HP.

Set Russel Levers to 1. Push 19 Ns at left and 100 Ns at the right of the centre 0 to WP. Using MT and WY, cast on and K a few rows ending with the carriage at the left. Set Russel Levers to 11 and then, using MC, K 11 rows. See inst 2.

JOIN 9TH SECTION TO 10TH SECTION

Push 76 Ns to WP. With carriage at right, follow inst 3.

11TH SECTION

Push 200 Ns to WP. With carriage at right, follow inst 1. K 20 rows and then, using MC, K 4 rows. See inst 2.

JOIN 10TH SECTION TO 11TH SECTION

Push 200 Ns to WP. With carriage at right, follow inst 3.

12TH SECTION

Push 200 Ns to WP. With carriage at right, follow inst 1. K 20 rows. See inst 7.

JOIN 11TH SECTION TO 12TH SECTION

Push 200 Ns to WP. With carriage at right, follow inst 3.

13TH SECTION

Push 200 Ns to WP. With carriage at right, follow inst 1. K 20 rows. See inst 2.

JOIN 12TH SECTION TO 13TH SECTION

Push 200 Ns to WP. With carriage at right, follow inst 3.

14TH SECTION

Push 200 Ns to WP. With carriage at right, follow inst 1. K 20 rows. See inst 2.

JOIN 13TH SECTION TO 14TH SECTION

Push 200 Ns to WP. With carriage at right, follow inst 3.

15TH SECTION

Push 200 Ns to WP. With carriage at right, follow inst 1 and then K 11 rows.

SHAPE NECK

Cast off 13 sts at the beginning of the next row. Dec 1 st (1 st in) at neck edge on next 4 rows. K 1 row. Dec 1 st (1 st in) at neck edge on next and foll alt row. 181 sts. See inst 2.

JOIN 14TH SECTION TO 15TH SECTION

Push 200 Ns to WP. With carriage at right, follow inst 3.

16TH SECTION

Push 81 Ns at left and 100 Ns at the right of the centre 0 to WP. 181 Ns. With the carriage at the right, follow inst 1 and then K 1 row.

Dec 1 st (1 st in) at neck edge on the next and every following 6th row until 178 sts rem. K 6 rows. See inst 2.

JOIN 15TH SECTION TO 16TH SECTION

Push 181 Ns to WP. With carriage at right, follow inst 3.

17TH SECTION

Push 78 Ns at left and 100 Ns at right of centre 0 to WP. 178 Ns. With carriage at right, follow inst 1 and then K 20 rows. See inst 2.

JOIN 16TH SECTION TO 17TH SECTION

Push 178 Ns to WP. With carriage at right, follow inst 3.

18TH SECTION

Push 78 Ns at left and 100 Ns at right of centre 0 to WP. 178 Ns. With carriage at right, follow inst 1 and then K 20 rows. See inst 2.

JOIN 17TH SECTION TO 18TH SECTION

Push 178 Ns to WP. With carriage at right, follow inst 3.

19TH SECTION

Push 78 Ns at left and 100 Ns at right of centre 0 to WP. 178 Ns. With carriage at right, follow inst 1. K 7 rows. Inc 1 st (1 st in) at neck edge on next and every foll 6th row until there are 181 sts. See inst 2.

JOIN 18TH SECTION TO 19TH SECTION

Push 178 Ns to WP. With carriage at right, follow inst 3.

20TH SECTION

Push 81 Ns at left and 100 Ns at right of centre 0 to WP. 181 Ns. With carriage at right, follow inst 1. K 1 row. Inc 1 st (1 st in) at neck edge on next and foll alt row, K 1 row. Inc 1 st (1 st in) at neck edge on next 4 rows. Cast on

10 ►

13 sts at beg of next row. 200 sts. K 10 rows. See inst ②.

JOIN 19TH SECTION TO 20TH SECTION

Push 181 Ns to WP. With carriage at right, follow inst ③.

* 21ST SECTION

Push 200 Ns to WP. With carriage at right, follow inst ①. K 20 rows. See inst ②.

JOIN 20TH SECTION TO 21ST SECTION

Push 200 Ns to WP. With carriage at right, follow inst ③.

22ND SECTION

Push 200 Ns to WP. With carriage at right, follow inst ①. K 20 rows. See inst ②.

JOIN 21ST SECTION TO 22ND SECTION

Push 200 Ns to WP. With carriage at right, follow inst ③.

23RD SECTION

Push 200 Ns to WP. With carriage at right, follow inst ①. K 20 rows. See inst ②.

JOIN 22ND SECTION TO 23RD SECTION

Push 200 Ns to WP. With carriage at right, follow inst ③.

24TH SECTION

Push 200 Ns to WP. With carriage at right, follow inst ①. K 20 rows. See inst ②.

JOIN 23RD SECTION TO 24TH SECTION

Push 200 Ns to WP. With carriage at right, follow inst ③.

25TH SECTION

Push 200 Ns to WP. With carriage at right, follow inst ①. K 11 rows. Push 81 Ns at left to HP. Set Russel Levers to 1. Using WY, K a few rows over rem 119 sts and release. With carriage at left, set Russel Levers to 11. Using B, K 1 row. Dec 1 st (1 st in) at right edge on next and every foll alt row until 77 sts rem, K 1 row. See inst ②.

JOIN 24TH SECTION TO 25TH SECTION

Push 200 Ns to WP. With carriage at right, follow inst ③.

26TH SECTION

Push Ns 24 to 100 inclusive at left of centre 0 to WP. 77 Ns. With carriage at right, follow inst ①. Dec 1 st (1 st in) at right edge on next and every foll alt row until 67 sts rem, K 1 row. See inst ②.

JOIN 25TH SECTION TO 26TH SECTION

Push 77 Ns to WP. With carriage at right, follow inst ③.

27TH SECTION

Push Ns 34 to 100 inclusive at left of centre 0 to WP. 67 Ns. With carriage at right, follow inst ①. Dec 1 st (1 st in) at right edge on

next and foll alt row, then on every foll 4th row until 61 sts rem, K 1 row. See inst ②.

JOIN 26TH SECTION TO 27TH SECTION

Push 67 Ns to WP. With carriage at right, follow inst ③.

28TH SECTION

Push Ns 40 to 100 inclusive at left of centre 0 to WP. 61 Ns. With carriage at right, follow inst ①. K 2 rows. Dec 1 st (1 st in) at right edge on next and every foll 5th row until 57 sts rem, K 2 rows. See inst ②.

JOIN 27TH SECTION TO 28TH SECTION

Push 61 Ns to WP. With carriage at right, follow inst ③.

29TH SECTION

Push Ns 44 to 100 inclusive at left of centre 0 to WP. 57 Ns. With carriage at right, follow inst ①. K 2 rows. Dec 1 st (1 st in) at right edge on next and every foll 5th row until 53 sts rem, K 2 rows. See inst ②.

JOIN 28TH SECTION TO 29TH SECTION

Push 57 Ns to WP. With carriage at right, follow inst ③.

30TH SECTION

Push Ns 48 to 100 inclusive at left of centre 0 to WP. 53 Ns. With carriage at right, follow inst ① and then K 2 rows. Dec 1 st (1 st in) at right edge on next and foll 5th row, then on every foll 6th row until 49 sts rem. See inst ②.

JOIN 29TH SECTION TO 30TH SECTION

Push 53 Ns to WP. With carriage at right, follow inst ③.

31ST SECTION

Push Ns 52 to 100 inclusive at left of centre 0 to WP. 49 Ns. With carriage at right, follow inst ①. K 5 rows. Dec 1 st (1 st in) at right edge on next and every foll 6th row until 46 sts rem, K 2 rows. See inst ②.

JOIN 30TH SECTION TO 31ST SECTION

Push 49 Ns to WP. With carriage at right, follow inst ③.

32ND SECTION

Push Ns 55 to 100 inclusive at the left of the centre 0 to WP. 46 Ns. With the carriage at the right, follow inst ① and then K 3 rows. Dec 1 st (1 st in) at right edge on the next and every foll 6th row until 43 sts rem, K 4 rows. See inst ②.

JOIN 31ST SECTION TO 32ND SECTION

Push 46 Ns to WP. With carriage at right, follow inst ③.

33RD SECTION

Push Ns 58 to 100 inclusive at left of centre 0 to WP. 43 Ns. With

carriage at right, follow inst ① and then K 1 row. Dec 1 st (1 st in) at right edge on next and every foll 6th row until 39 sts rem. See inst ②.

JOIN 32ND SECTION TO 33RD SECTION

Push 43 Ns to WP. With carriage at right, follow inst ③.

34TH SECTION

Push Ns 62 to 100 inclusive at the left of the centre 0 to WP. 39 Ns. With the carriage at the right, follow inst ①. K 5 rows. Dec 1 st (1 st in) at the right edge on the next row, K 7 rows. 38 sts rem. Using MT+4, K 1 row. Cast off with linker.

JOIN 33RD SECTION TO 34TH SECTION

Push 39 Ns to WP. With carriage at right, follow inst ③.

BACK

1ST SECTION

Push Ns 63 to 100 inclusive at right of centre 0 to WP. 38 Ns. With carriage at left and using MC, cast on by hand from right to left. Set RC at 000 and then, using MT, K 8 rows. Shape the sleeve by inc 1 st (1 st in) at left edge on next row, K 4 rows. See inst ②.

2ND SECTION

Push Ns 62 to 100 inclusive at right of centre 0 to WP. 39 Ns. With carriage at right, follow inst ①. K 1 row. Inc 1 st (1 st in) at left edge on next and every foll 6th row until there are 43 sts. See inst ②.

JOIN 1ST SECTION TO 2ND SECTION

Push 39 Ns to WP. With carriage at right, follow inst ③.

3RD SECTION

Push Ns 58 to 100 inclusive at right of centre 0 to WP. 43 Ns. With carriage at right, follow inst ①. K 5 rows. Inc 1 st (1 st in) at left edge on next and every foll 6th row until there are 46 sts, K 2 rows. See inst ②.

JOIN 2ND SECTION TO 3RD SECTION

Push 43 Ns to WP. With carriage at right, follow inst ③.

4TH SECTION

Push Ns 55 to 100 inclusive at right of centre 0 to WP. 46 Ns. With carriage at right, follow inst ①. K 3 rows. Inc 1 st (1 st in) at left edge on next and every foll 6th row until there are 49 sts, K 4 rows. See inst ②.

JOIN 3RD SECTION TO 4TH SECTION

Push 46 Ns to WP. With carriage at right, follow inst ③.

5TH SECTION

Push Ns 52 to 100 inclusive at right of centre 0 to WP. 49 Ns. With carriage at right, follow inst ①. K 1 row. Inc 1 st (1 st in) at left edge on next and every foll 6th row until there are 52 sts, then on foll 5th row. 53 sts. K 1 row. See inst ②.

JOIN 4TH SECTION TO 5TH SECTION

Push 49 Ns to WP. With carriage at right, follow inst ③.

6TH SECTION

Push Ns 48 to 100 inclusive at the right of the centre 0 to WP. 53 Ns. With the carriage at the right, follow inst ① and then K 3 rows. Inc 1 st (1 st in) at left edge on next and every foll 5th row until there are 57 sts and then K 1 row. See inst ②.

JOIN 5TH SECTION TO 6TH SECTION

Push 53 Ns to WP. With carriage at right, follow inst ③.

7TH SECTION

Push Ns 44 to 100 inclusive at right of centre 0 to WP. 57 Ns. With carriage at right, follow inst ①. K 3 rows. Inc 1 st (1 st in) at left edge on next and every foll 5th row until there are 61 sts, K 1 row. See inst ②.

JOIN 6TH SECTION TO 7TH SECTION

Push 57 Ns to WP. With carriage at right, follow inst ③.

8TH SECTION

Push Ns 40 to 100 inclusive at right of centre 0 to WP. 61 Ns. With carriage at right, follow inst ①. K 2 rows. Inc 1 st (1 st in) at left edge on next and every foll 4th row until there are 66 sts, K 1 row. See inst ②.

JOIN 7TH SECTION TO 8TH SECTION

Push 61 Ns to WP. With carriage at right, follow inst ③.

9TH SECTION

Push Ns 35 to 100 inclusive at right of centre 0 to WP. 66 Ns. With carriage at right, follow inst ①. Inc 1 st (1 st in) at left edge on next and every foll alt row until there are 76 sts, K 1 row. See inst ②.

JOIN 8TH SECTION TO 9TH SECTION

Push 66 Ns to WP. With carriage at right, follow inst ③.

10TH SECTION

Push Ns 25 to 100 inclusive at the right of the centre 0 to WP. 76 Ns. With the carriage at the right, follow inst ①. Inc 1 st (1 st in) at left edge on next and every foll alt row until there are 81 sts. Push Ns to HP. Set Russel Levers to 1. Push 100 Ns at left and 19 Ns at right of centre 0 to WP. Using MT

and WY, cast on and K a few rows ending with the carriage at the left. Set Russel Levers to 11. Using next colour, K 11 rows. See inst 2.

JOIN 9TH SECTION TO 10TH SECTION

Push 76 Ns to WP. With carriage at right, follow inst 3.

11TH SECTION

Push 200 Ns to WP. With carriage at right, follow inst 1. K 20 rows. With carriage at right, follow inst 2.

JOIN 10TH SECTION TO 11TH SECTION

Push 200 Ns to WP. With carriage at right, follow inst 3.

12TH SECTION

Push 200 Ns to WP. With carriage at right, follow inst 1. K 20 rows. With carriage at right, follow inst 2.

JOIN 11TH SECTION TO 12TH SECTION

Push 200 Ns to WP. With carriage at right, follow inst 3.

13TH SECTION

Push 200 Ns to WP. With carriage at right, follow inst 1. K 20 rows. See inst 2.

JOIN 12TH SECTION TO 13TH SECTION

Push 200 Ns to WP. With carriage at right, follow inst 3.

14TH SECTION

Push 200 Ns to WP. With carriage at right, follow inst 1. K 20 rows. See inst 2.

JOIN 13TH SECTION TO 14TH SECTION

Push 200 Ns to WP. With carriage at right, follow inst 3.

15TH SECTION

Push 200 Ns to WP. With carriage at right, follow inst 1. K 11 rows.

SHAPE NECK

Dec 1 st (1 st in) at right edge on next 3 rows, K 1 row. Dec 1 st (1 st in) at neck edge on next and foll alt row. 195 sts. K 2 rows. See inst 2.

JOIN 14TH SECTION TO 15TH SECTION

Push 200 Ns to WP. With carriage at right, follow inst 3.

16TH SECTION

Push 100 Ns at left and 95 Ns at right of centre 0 to WP. 195 Ns. With carriage at right, follow inst 1. K 20 rows. See inst 2.

JOIN 15TH SECTION TO 16TH SECTION

Push 195 Ns to WP. With carriage at right, follow inst 3.

17TH SECTION

Push 100 Ns at left and 95 Ns at right of centre 0 to WP. 195 Ns. With carriage at right, follow inst 1. K 20 rows. See inst 2.

JOIN 16TH SECTION TO 17TH SECTION

Push 195 Ns to WP. With carriage at right, follow inst 3.

18TH SECTION

Push 100 Ns at left and 95 Ns at right of centre 0 to WP. 195 Ns. With carriage at right, follow inst 1. K 20 rows. See inst 2.

JOIN 17TH SECTION TO 18TH SECTION

Push 195 Ns to WP. With carriage at right, follow inst 3.

19TH SECTION

Push 100 Ns at left and 95 Ns at right of centre 0 to WP. 195 Ns. With carriage at right, follow inst 1. K 20 rows. See inst 2.

JOIN 18TH SECTION TO 19TH SECTION

Push 195 Ns to WP. With carriage at right, follow inst 3.

20TH SECTION

Push 100 Ns at left and 95 Ns at right of centre 0 to WP. 195 Ns. With carriage at right, follow inst 1. K 3 rows. Inc 1 st (1 st in) at neck edge on next and foll alt row, K 1 row. Inc 1 st (1 st in) at neck edge on next 3 rows. 200 sts. K 10 rows. See inst 2.

JOIN 19TH SECTION TO 20TH SECTION

Push 195 Ns to WP. With carriage at right, follow inst 3. Work as for Front from * to *.

25TH SECTION

Push 200 Ns to WP. With the carriage at the right, follow inst 1. K 11 rows. Push 81 Ns at right to HP. Set Russel Levers to 1. Using WY, K a few rows over remaining 119 sts and then release from the machine. With carriage at left, set Russel Levers to 11. Using B, K 1 row. Dec 1 st (1 st in) at left edge on next and every foll alt row until 77 sts rem, K 1 row. See inst 2.

JOIN 24TH SECTION TO 25TH SECTION

Push 200 Ns to WP. With carriage at right, follow inst 3.

26TH SECTION

Push Ns 24 to 100 inclusive at right of centre 0 to WP. 77 Ns. With carriage at right, follow inst 1. Dec 1 st (1 st in) at left edge on next and every foll alt row until 67 sts rem, K 1 row. See inst 2.

JOIN 25TH SECTION TO 26TH SECTION

Push 77 Ns to WP. With carriage at right, follow inst 3.

27TH SECTION

Push Ns 34 to 100 inclusive at right of centre 0 to WP. 67 Ns. With carriage at right, follow inst 1. Dec 1 st (1 st in) at left edge on next and foll alt row, then on

every foll 4th row until 61 sts rem, K 1 row. See inst 2.

JOIN 26TH SECTION TO 27TH SECTION

Push 67 Ns to WP. With carriage at right, follow inst 3.

28TH SECTION

Push Ns 40 to 100 inclusive at right of centre 0 to WP. 61 Ns. With carriage at right, follow inst 1. K 2 rows. Dec 1 st (1 st in) at left edge on next and every foll 5th row until 57 sts rem, K 2 rows. See inst 2.

JOIN 27TH SECTION TO 28TH SECTION

Push 61 Ns to WP. With carriage at right, follow inst 3.

29TH SECTION

Push Ns 44 to 100 inclusive at right of centre 0 to WP. 57 Ns. With carriage at right, follow inst 1. K 2 rows. Dec 1 st (1 st in) at left edge on next and every foll 5th row until 53 sts rem, K 2 rows. See inst 2.

JOIN 28TH SECTION TO 29TH SECTION

Push 57 Ns to WP. With carriage at right, follow inst 3.

30TH SECTION

Push Ns 48 to 100 inclusive at right of centre 0 to WP. 53 Ns. With carriage at right, follow inst 1. K 2 rows. Dec 1 st (1 st in) at left edge on next and foll 5th row, then on every foll 6th row until 49 sts rem. See inst 2.

JOIN 29TH SECTION TO 30TH SECTION

Push 53 Ns to WP. With carriage at right, follow inst 3.

31ST SECTION

Push Ns 52 to 100 inclusive at right of centre 0 to WP. 49 Ns. With carriage at right, follow inst 1. K 5 rows. Dec 1 st (1 st in) at left edge on next and every foll 6th row until 46 sts rem, K 2 rows. See inst 2.

JOIN 30TH SECTION TO 31ST SECTION

Push 49 Ns to WP. With carriage at right, follow inst 3.

32ND SECTION

Push Ns 55 to 100 inclusive at right of centre 0 to WP. 46 Ns. With carriage at right, follow inst 1. K 3 rows. Dec 1 st (1 st in) at left edge on next and every foll 6th row until 43 sts rem, K 4 rows. See inst 2.

JOIN 31ST SECTION TO 32ND SECTION

Push 46 Ns to WP. With carriage at right, follow inst 3.

33RD SECTION

Push Ns 58 to 100 inclusive at right of centre 0 to WP. 43 Ns. With carriage at right, follow inst 1. K 1 row. Dec 1 st (1 st in) at

left edge on next and every foll 6th row until 39 sts rem. See inst 2.

JOIN 32ND SECTION TO 33RD SECTION

Push 43 Ns to WP. With carriage at right, follow inst 3.

34TH SECTION

Push Ns 62 to 100 inclusive at right of centre 0 to WP. 39 Ns. With carriage at right and using B, cast on by hand. Set RC at 000. Using MT, K 4 rows. Using C, K 5 rows. Dec 1 st (1 st in) at left edge on next row, K 7 rows. 38 sts rem. Using MT+4, K 1 row. Cast off with linker.

JOIN 33RD SECTION TO 34TH SECTION

Push 39 Ns to WP. With carriage at right, follow inst 3.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry before removing pins.

NECKBAND

Join right shoulder and upper sleeve seam. Push 152 Ns to WP. With carriage at right and P side facing, pick up 64 sts around back neck and 88 sts around front neck and place on to Ns. Using MT, K 4 rows C and 4 rows B. Using MT+4, K 1 row and then cast off with linker. Push 152 Ns to WP. With carriage at right and P side facing, pick up 152 sts from last row worked in C and place on to Ns. Using MT, K 4 rows MC and 4 rows A. Using MT+4, K 1 row and then cast off with linker.

LOWER BANDS (KNIT 2)

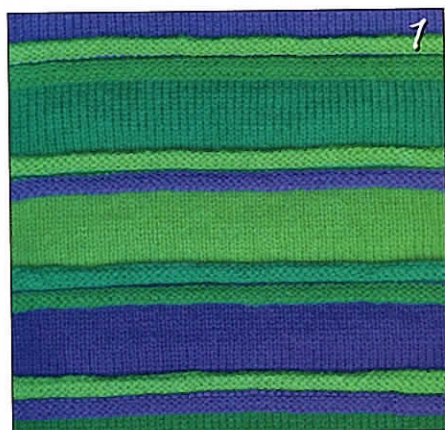
Join left shoulder, upper sleeve and neckband seam. Graft side seams. Push 180 Ns to WP. With carriage at right and P side facing, pick up 180 sts along lower edge and place on to Ns. Using MT, K 4 rows MC and 4 rows C. Using MT+4, K 1 row. Cast off with linker. Push 180 Ns to WP. With the carriage at the right and P side facing, pick up 180 sts from last row worked in MC and place on to Ns. Using MT, K 4 rows B and 4 rows A. Using MT+4, K 1 row and then cast off with linker.

MAKING UP

Join the underarm seams. Fold 13 rows at the lower edge of the sleeves in half and catch down on inside. Join the ends of the lower bands and then give a final light steam. ■

Silver Special

For the next installment of her series on Accessories, Maggie Dyke has moved on to The SC3 Linker.



Well, no-one seems to have noticed I haven't gone away yet (see the June issue), so we can get on with our new project now, which is to use some of the most popular Silver Reed accessories, on a standard gauge machine - either electronic or punchcard. Last month we had a jolly good play with the AG 24 Intarsia Carriage and this month it's the turn of the SC 3 Linker.

ARE YOU POSH ENOUGH FOR A LINKER?

The linker and I never used to see eye to eye when we were first introduced. I'd do everything the Instruction Book told me - for a change! I'd knit the last row from right to left on a tension four numbers higher than the main tension, push the needles to D position and hang the small claw weight just below the sinker pegs and so on. I'd be clicking away along the row quite happily when, all of a sudden, I'd find my knitting in my lap... rather sooner than I'd expected.

I never knew what the problem was until one of my colleagues (hello Shirley!) pointed out that I just wasn't posh enough! She told me that if I crooked my little finger, I wouldn't have any more problems.

"She's completely barking", I thought - but being a well brought up young lady, I did

exactly as I was told... and she was right! By operating the Linker with my little finger tucked in, I was actually jerking it along the needle bed. By crooking my little finger, I was soon operating it much more smoothly and I've never looked back since!

MAKE IT EASY ON YOURSELF...

This month, I used **Bramwell's** lovely **Fine Four Ply** for the samples, in three shades of green and one shade of blue. It's such an accommodating yarn, that even if you're a little bit nervous of using the linker, the yarn will make life as easy as possible for you.

SAMPLES

SAMPLES ONE & TWO

These are both knitted in exactly the same manner, the only difference being that **Sample One** is used the normal way up, while **Sample Two** is used sideways. Choose four colours, which either blend well, or contrast sharply.

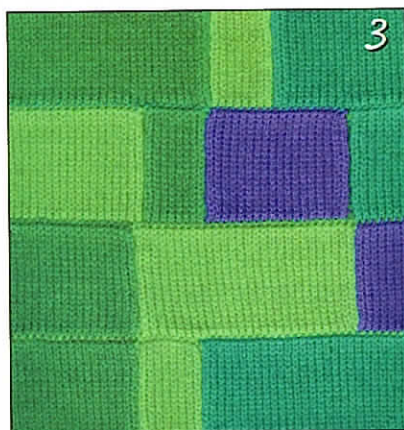
Make an e-wrap cast-on and knit 20 rows in Colour 1. Change to Colour 2 and knit 4 rows, finishing with the

carriage on the right. Knit 1 row on Tension 10 (or four numbers higher than the main tension) and then cast off using the Linker. Make an e-wrap cast-on in Colour 3 and knit 4 rows. Change to Colour 4 and knit 20 rows. Change to Colour 1 and knit 4 rows. Cast off with the Linker as before.

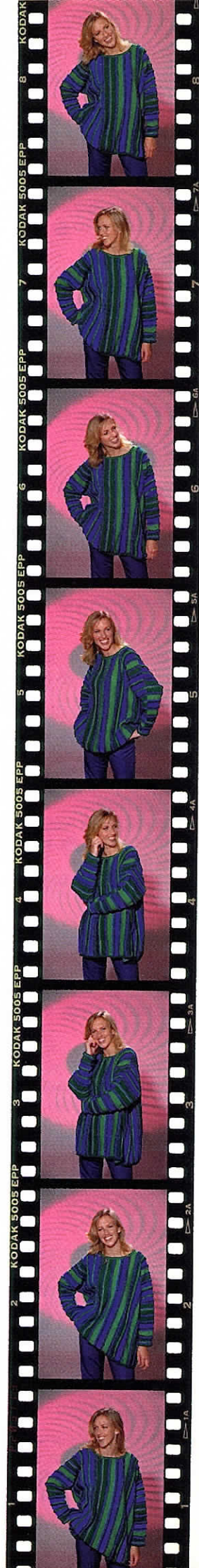
Knit as many strips as required, as above, then join the pieces together as follows:-

① With the carriage at the left and the plain side of the first piece facing, pick up the row where the colour changes and place on to the needles.

② With the purl side of the second piece facing, pick up the colour change row at the cast on edge and place on to the same needles.



the SC3 Linker



③ Knit one row from left to right on main tension, then one row from right to left on main tension plus four. Link off.

Pick up and join the remaining pieces following the same method.

SAMPLE THREE

This sample is knitted as a patchwork. Knit as many pieces as you like, all 20 rows long. Mine is 60 stitches wide, so the pieces I knitted were either 10, 20 or 30 stitches wide and then assembled so that the total of each horizontal strip was 60 stitches.

To join the pieces, two edges of the knitting were picked up with the plain sides together, then linked off. I found it easiest to join the horizontal pieces first, then join them from top to bottom.

ONE I MADE EARLIER...

Sample Four has surface decoration on a previously knitted piece. The background is knitted by leaving every 10th needle in non working position and knitting every 13th row on a loose tension. This gives you a clear guide as to where stitches should be picked up to make the Linker trims.

With the plain side facing, turn the knitting sideways and pick up loops from where the needle was left in A position, on to nine needles. Knit four rows and link off. Turn knitting round by 90 degrees and pick up stitches from the

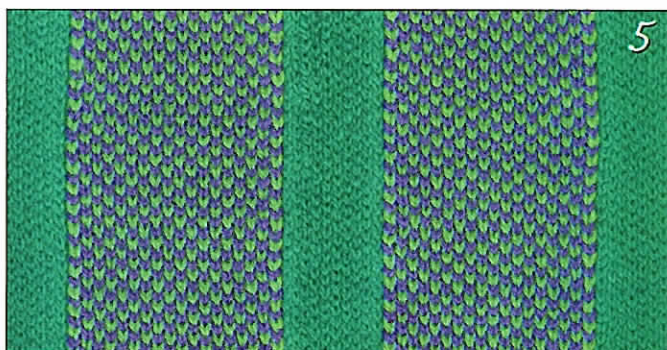
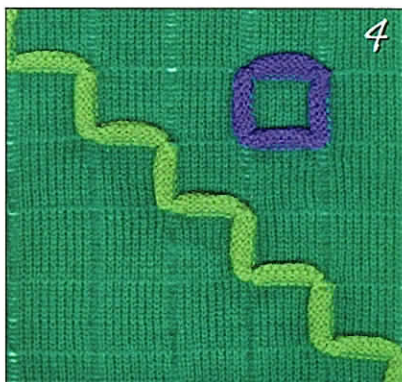
loose row on to the same number of needles. Repeat, making a stepped pattern across the fabric. The blue square is made using the same technique.

SAMPLE FIVE

This sample combines panels of Fair Isle and Slip Stitch. It calls for two separate tension squares, as the number of rows for each stitch type is so different. The Fair Isle panels are 20 stitches wide and 80 rows long. The Slip Stitch panels are 12 stitches wide and 140 rows long - over twice as many rows knitted to make the same length.

With the carriage on the left, pick up the edge of one Slip Stitch panel and one Fair Isle panel with the plain sides facing. Knit one row from left to right on the main tension, then one row right to left on main tension plus four. Link off.

I'm looking forward to using the AG 24 next month... unless, of course, Madam Editor suddenly notices me and throws me out! Hope to see you then. ■



◆ **Hague** ◆

LINKING MACHINES



With the Hague Linker, making up is a real pleasure and you can achieve that truly professional finish, too.



It's so quick and simple to use, you'll save hours of tedious hand sewing!

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Creation 6

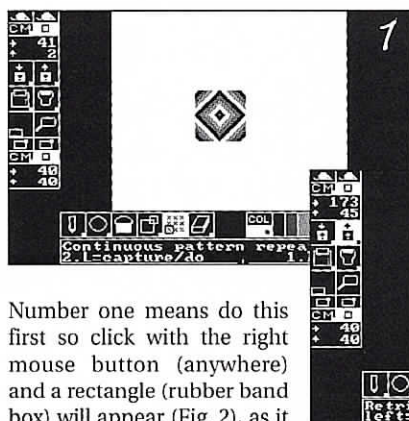
Lessons 5 & 6 of **Eileen Metcalf's** step-by-step series show you how to view an all over pattern and how to change the pattern colours.

Although we only want to download one repeat of a pattern to the E6000 console, we usually want to see what the pattern will look like when it is repeated over a large area. This can be done in one easy step in Creation 6.

Load the Target pattern from the Metbury directory to the Creation 6 screen (Fig. 1)

Click with the right mouse button on the pattern repeat icon near the bottom of the screen. You will see in the information box at the bottom of the screen:-

Continuous pattern repeat
2. L = capture/do 1. R = vary box.



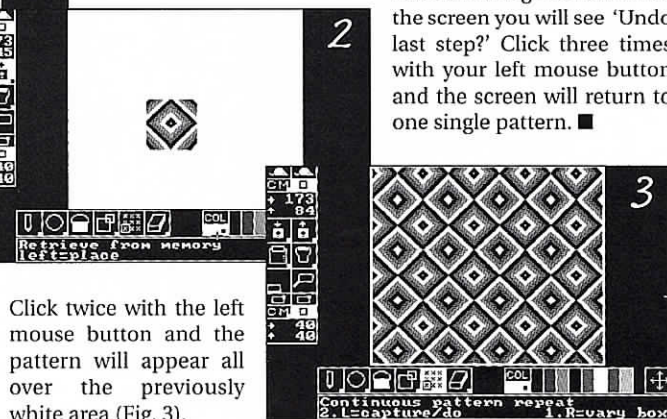
Number one means do this first so click with the right mouse button (anywhere) and a rectangle (rubber band box) will appear (Fig. 2), as it did when you were saving a pattern in the last lesson.

Anchor the rectangle to the bottom left of the pattern, then, holding down the right mouse

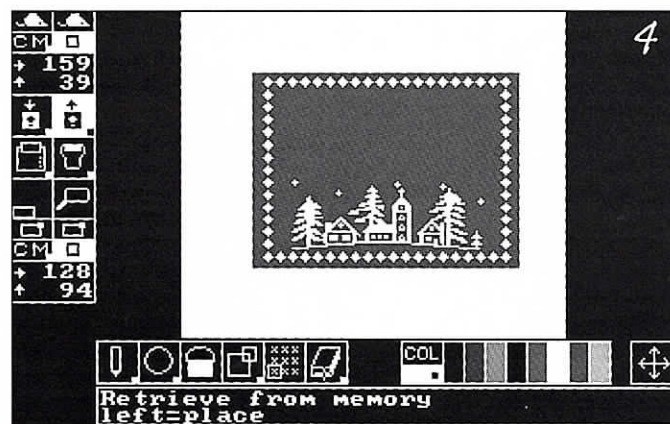
button, stretch the rectangle until it just fits over the pattern. **N.B.** anything under the line is part of the pattern.

To return to the small pattern, use the following method:-

Click the eraser with the right mouse button. In the information box along the bottom of the screen you will see 'Undo last step?' Click three times with your left mouse button and the screen will return to one single pattern. ■



Click twice with the left mouse button and the pattern will appear all over the previously white area (Fig. 3).



You may not be happy with the colours used in the pattern and wish to change them, or you may have other colours which you would like to use and want to see what they will look like.

It is easy to do this in Creation 6 once you have practised a little. Go into Creation 6 and load the XMAT pattern from the Metbury directory (Fig. 4). This pattern shows a house and Christmas trees in white, reversed out of a uniform red background.

Click with the right mouse button under COL which is to the left of the row of colours (Fig. 5).

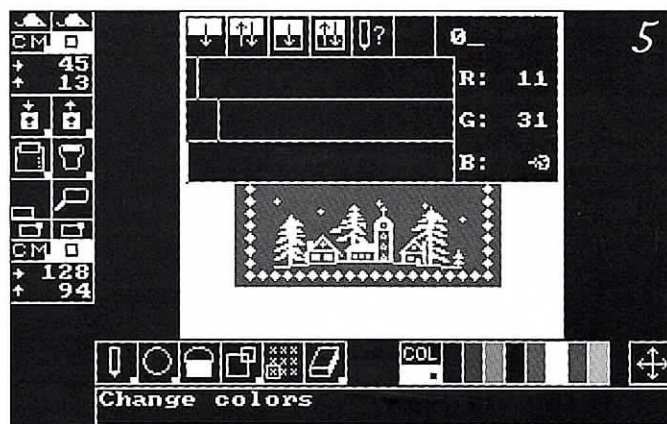
A new box will appear. Click on this icon, which is in the top left corner of the box, with your left mouse button.

Change colors
2. L=new color 1. R=old color

In the information box at the bottom of the screen you are told 1) Right click on the old colour and 2) left click on the new colour.

Click with the right mouse button on the red in the pattern and click with the left mouse button on one of the greens in the colour box at the bottom.

The red background will then change to green (Fig. 6). There



are 32 colour bars in Creation 6 - 256 colours. By clicking with the left mouse button under COL

you can change the colour bar 32 times. Many yarns may be fairly closely matched in this way. ■



THE KNIT TO FINISH SERIES

BY *Nina A. Miklin*

KNIT TO FINISH

**THE CLASSIC SHOULDER LINE
WITH SET-IN SLEEVES**



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TO KNIT AND FINISH
THIS TIMELESS STYLE

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all supported with photographs
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KNIT TO FINISH

BY *Nina A. Miklin*

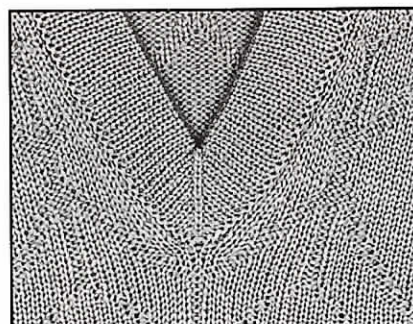


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Brother's brand new quartet of Star Series models is every bit as smart, stylish and full of creativity as the clothes you want to make. Whether you're just starting to sew for the very first time, thinking of creating a fun back-to-school wardrobe for your youngsters or looking to give your home a makeover with curtains, cushions and accessories, these machines

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Each machine comes with a hard cover to protect it from dust and damage while on the move and to make storage safe and easy if you don't have the space at home to leave everything out.

For complete versatility to tackle any type of home sewing task, the **Star 110** model boasts 21 different stitches.

This is an excellent workhorse machine at a budget price - ideal for those of you who are new to dressmaking or creating home furnishings.

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All of the four Star models feature an auto buttonhole function which guarantees uniform buttonholes every time and all have fully adjustable stitch width, length and variable needle position, which takes the struggle out of achieving fine detail.

A start/stop button which allows the machine to be operated with or without the foot control and a DC motor which gives powerful needle penetration at slower

speeds - ideal for thicker materials - are also included on the Star 120e, 130e and 140e.

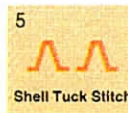
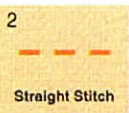
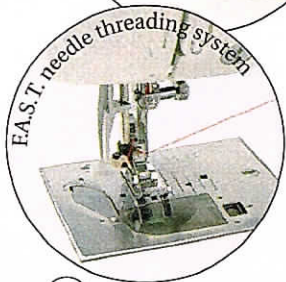
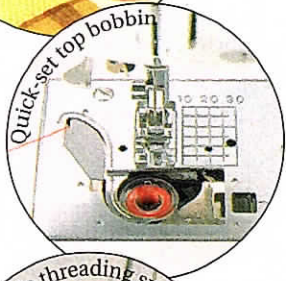
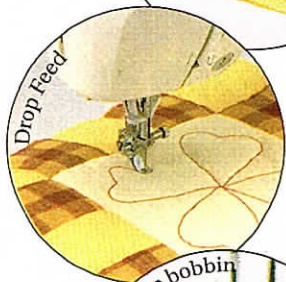
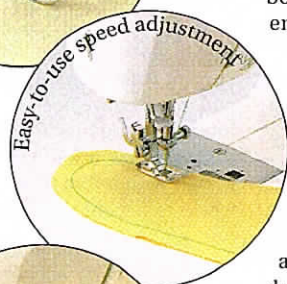
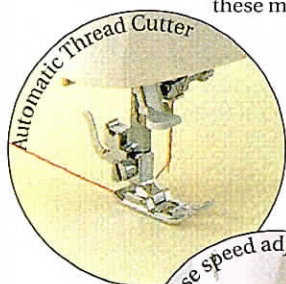
There is one feature that even the most experienced of sewers will be grateful to have - each Star machine has a needle threader which automatically guides the thread through the needle's eye to spare your eyesight. Top of the range machines also include a special walking foot attachment as standard to help sew more bulky fabrics, like leather and velvet and for use in quilting.

The Star 140e also makes turning corners in work simple by automatically lowering the needle into the material to help change direction and in addition it cuts both top and bottom threads at the touch of a button when sewing is finished.

Steve Fothergill, Brother Domestic General Manager, said "This smart new Star series of

machines packs in more features than ever before and we think people are going to be impressed by their performance. They're very easy to use, while still delivering sophisticated features and a great range of stitches to help achieve a professional finish to all home sewing."

The Star 110, Star 120e and Star 130e are priced from £299 and the Star 140e, with a street price of £499, will make its debut in the shops in time for Christmas. ■



Brother Sewing Machines

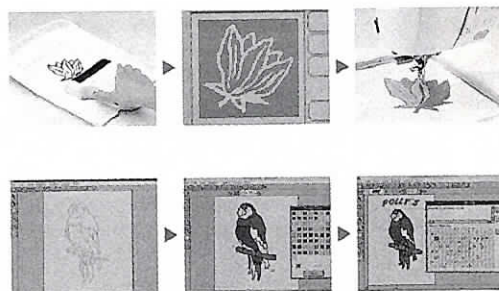
Oh Brother!

The latest additions to the family

Diane Bennett has two "new babies" - the Brother Super Galaxie 2000 and PE Design Software. She is so delighted with them that she couldn't wait to tell us a little about them.

Twenty five years ago, I gave up teaching to have my first baby and used my last pay cheque to buy a new sewing machine. Later, as most of my readers will know, knitting took over - but I still used the sewing machine quite regularly. Sadly, however, a couple of years ago it began to show its age. It went to the sewing machine doctor, but never fully recovered, so I decided that the time had come to look for a new machine - and I discovered that amazing things had happened to sewing machines in that time.

My old sewing machine did a range of stitches, including some lovely embroidery, but this was based on putting in a "cam" for each stitch that I wanted to sew. Now, these stitches and many more are available at the touch of a button because the modern sewing machines, like my knitting machine, are computerised. This not only makes it possible for it to sew these stitches quickly and easily, but it also has a



The PE Scan (Top) and PE Design systems in action

wider range of stitches, making it particularly suitable for use with stretch fabrics - and in particular, of course, knitwear.

What is the difference? Most importantly, the machine can be controlled to stitch in any direction. The stretch stitch which I used to use - forwards, backwards, forwards, is still there, but there are now several alternatives and it is even possible to use it in a similar way to an overlocker.

When my old machine started to be troublesome, I began to look in detail at these wonderful new

sewing machines and discovered that another revolution was also taking place. In addition to the sewing machine being computerised, a few machines actually had software to design an embroidered pattern. This was what really interested me.

I had, of course, seen some of the designs which are possible. At our knitting club, one of the new machines had been demonstrated sewing Little Grey Rabbit using a special card with the design on it inserted into the machine. Friends had machines of this type and the designs were lovely but, as usual, I felt that I would not be satisfied with the limited designs available on the cards. When I am knitting, I like to create something unique and I would like to have the same facility with a new sewing machine. I have a computer and scanner and wanted to use those with it to produce my own designs.

A chance discussion in a shop selling customised T-shirts and sweatshirts gave me some ideas about the facilities I should look for in the software - but at the time I had only seen these in the systems available for commercial use. However, at Esher this year I saw what I had been looking for - the **Brother PE Design**. This makes it possible to use, for example, a drawing or a piece of clipart and convert this into a design which can be embroidered on the sewing machine. I knew that this was what I had been looking for.

I was delighted that it was a **Brother** product because I know their interest in both sewing and knitting will help me to get the best out of it with knitwear.

Sadly, soon after I saw the new one, my old sewing machine finally gave up the struggle. I know it was an inanimate object and it can't have been hurt by my interest in the new machine, but that was how it felt! I was so sad to part with it that it took me two weeks to accept that it really was not going to work again and throw it away!

It was also sad because I want to write about sewing on knitwear not only with a new machine but also with older models, since I know that this is what many of my readers have available. However, luck was on my side and I now have another old machine which I can use for this purpose.

The machine and software was delivered a fortnight ago - as usual at a very busy time. I opened the box and removed the manual - but had no time for anything else for a couple of days. When I finally got it out of the box, I had only about ten minutes before I went out. However, I wanted to make sure that I could thread it correctly - because if I needed help, the Brother team were to be at the Shepton Mallet exhibition where I was also working.

Threading the machine seemed to be the first stumbling block. I



Figure 1

had, I thought, followed the instructions - but could not see where to take the thread. Glenda, my assistant at the exhibition, came to my rescue because she has a newer machine - she suggested that I should perhaps try switching it on! It did say this in the instructions, but I am not at my best early in the morning!



That evening, I decided to explore the machine further and started with some of the straight embroidery and utility stitches. With nearly a thousand built-in stitches, I thought it might be a bit confusing, but the simple touch screen makes it all very easy to follow and it will be wonderful to have such a variety at my fingertips.

Among the seven different types of buttonhole, for example, are two which are especially for stretch fabrics. The range of decorative stitches is amazing - a huge variety of embroidery designs as well as satin stitch and cross stitch designs and letters. The satin stitches, for example, can be combined in different ways and even moved and/or elongated to produce a personalised design.

However, the most amazing part was yet to come - the embroidery unit. When this is connected, the fabric is put into a hoop, the design selected and away it goes, stopping only when it gets to the end or the colour needs to be changed - unless, of course, there is a problem! In that case, it does not carry on stitching but indicates the nature of the problem - letting you know, for example, that the thread is probably broken or the bobbin thread is running out.

My first piece of embroidery of this type was one of the letters from the floral alphabet such as

the one shown opposite (Fig. 1) and I was amazed with the quality of the result, using no special backing or needle. My only concern was, seeing the fabric in the hoop, whether this could also be possible on knitwear. However, the next day I saw the same model at the show, stitching on a piece of knitting which, when removed from the hoop was not distorted in any way.

That evening, I decided to try some of the other built-in embroidery designs, but did not start until rather late... with, as it turned out, unfortunate results. I decided to use the special bobbin thread provided with the machine to avoid having to change the lower thread when the upper thread colour is changed. However, the manual was upstairs and since it was already past 10 o'clock, I decided to follow the on screen help.

The bobbin winding was no problem - but I did not look at it for instructions how to thread it. I tried a simple butterfly, but the bobbin thread was pulled through on to the right side and it looked, to put not too fine a point on it, a bit of a mess! It was too late to solve the problem that night, so left it until the next day.

The Brother team looked at my poor butterfly and made several suggestions which I tried out the following evening - with no improvement. I then decided to

change back to the original bobbin thread and, as I went to do that, I realised that I had not checked the instructions about threading the bobbin. After following these the problem was solved... and my face was red when I had to confess the reason for the problem the next day! However, we learn most by our mistakes and I will not do that again in a hurry!

The Super Galaxie 2000 is a delight to use; it's easy to set up (if you follow the instructions the first time!) and very easy to use. When sewing the large embroidery patterns - which can be up to 180 mm by 130 mm, 7 in x 5 in - the machine even stitches small stitches at the end of each colour (so that it can be cut) and indicates which colour to use next. In case of problems, for example if the thread breaks - which it did when I was trying to use some cheap and (I discovered) nasty lurex thread, it is possible to go back, stitch by stitch, to just before the problem and start embroidering again.

The next step is to learn to use the software to create my own designs. I shall shortly be going on the three-day course, organised by Brother for owners of Super Galaxie and PE Design - the first day of this, the basic machine course, is included in the purchase price of the machine. I have had a quick look at the software but I shall leave

exploring it fully until after the course!

I have, however, used a motif from a photograph of a tomb at the Taj Mahal, taken on my recent trip to India and managed to convert it into an embroidery design (Fig. 2). There are things that need to be changed, but I am delighted with it for a first attempt. The design I created on my PC was sent to a memory card via the PE Design and I just removed this and placed it in the sewing machine. Amazingly, there on the screen was my design, separated into the selected colours and ready to sew. It really is a wonderful combination.

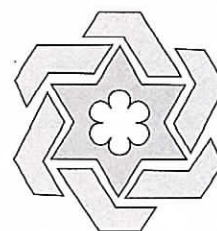


Figure 2

I am delighted with both the new sewing machine and the software and I am really looking forward to the course and to having more time to use them both, especially for knitwear. After this I am sure that I will have lots of ideas to share with you so look out for my new series in a few months time. ■

Picture Parade

This month, **Jo Newton** has reached "L" and "M" in the alphabet. For the benefit of new knitters and **To & Fro** readers who have joined us, she brings us up-to-date with her current series.

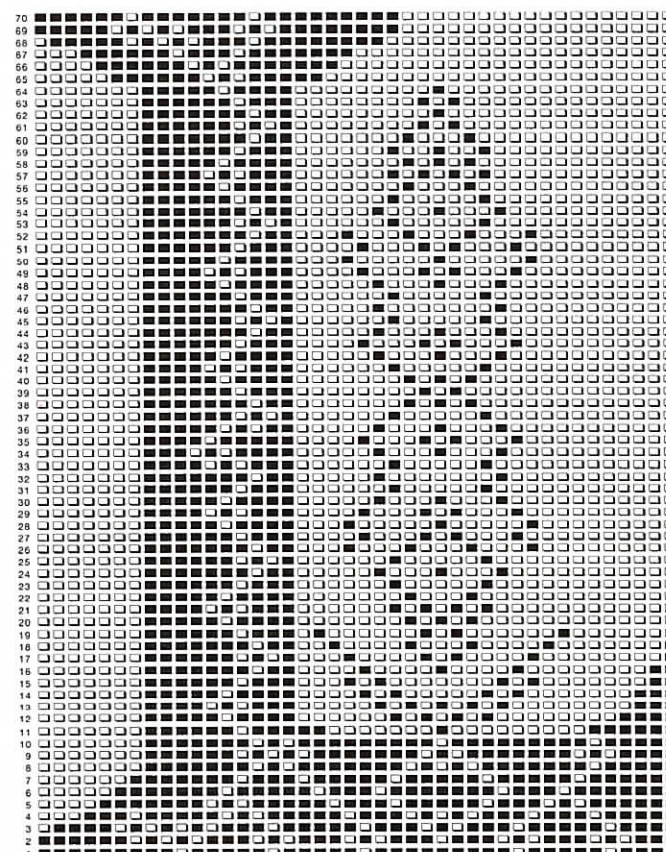
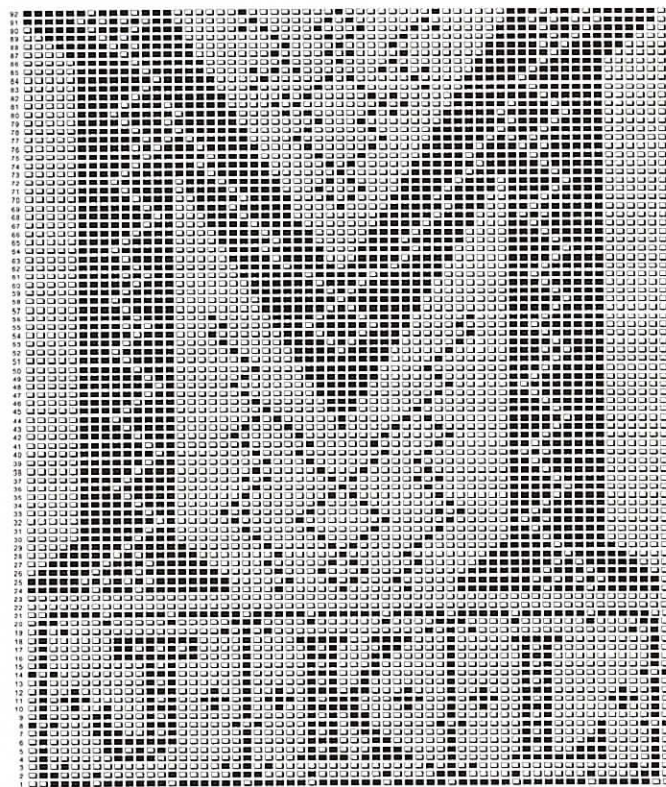
Welcome to the **To & Fro** readers who have now joined us. For their benefit, perhaps a brief recap of what this series is about will be helpful. The main inspiration was the beautiful illuminated letters in Medieval manuscripts. I have tried, in my interpretations, to make the motifs useful to punchcard and electronic owners - as with all my designs - and two letters are being featured each month. Each electronic picture has its complementary 24 stitch pattern to go with it and there are also groups of 20 stitch letters for use as shown with the large "M" in this issue.

The series started in March 1998 when we featured "A" and "B". The letter "C" followed in April 1998 with both "D" and "E" in the May 1998 issue. The letters "F" and "G" were included in June 1998, followed by "H" and "I" in the combined Jul-Aug 1998 issue. Now we've reached "J", "K" and "L". These letters are designed to be interchangeable within the framework, to be used as shown, or to make small borders.

The large electronic motifs are all the same number of rows, so that they can be used together if desired - but some are less than 60 stitches, according to the shape and proportions of the letter. For example, it would be difficult to imagine a 60 stitch wide letter "I"!

The 24 stitch patterns can be used as single motifs, in bands, or as an all-over design repeating both ways indefinitely. For a more interesting all-over pattern, the letters can be moved over 12 stitches in the second repeat. The border design will still match up, but a card 76 rows long will need to be punched.

Carrying this theme even further, different letters could, of course, be alternated to create unique personalised garments. I have decorated the letter "M" with some Swiss darning. I feel this needs to be used quite sparingly, or the actual letter could be obscured - so it is worth while experimenting with small segments at a time until the desired effect is reached. ▷



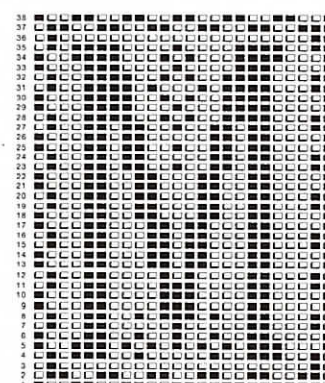
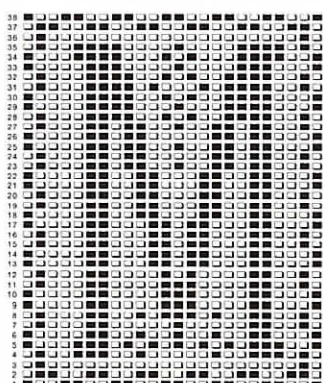
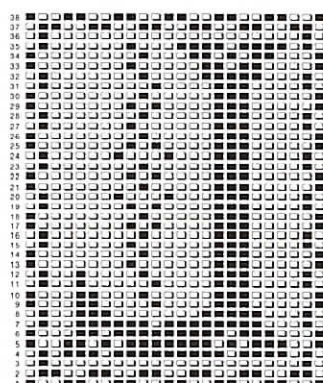
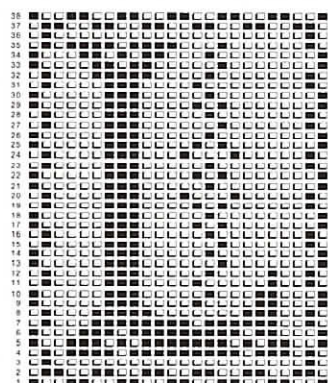
If anyone is unfamiliar with how to do Swiss darning, which I feel is an essential part of any knitter's repertoire, I have prepared some sheets setting out clearly how this is done. I shall be pleased to send you a copy on receipt of a self-addressed and stamped envelope. As with all my designs, any of the letters can be added to any disk bought from me, at no extra charge.

Please see my advertisement on page 23 for details of all my books and disks and, if you are in doubt at all, just give me a ring. I love to hear from **Machine Knitting Monthly** readers and look forward to talking to and meeting **To & Fro** addicts as well, either on the 'phone or at the shows.

**YARNS USED
FORSELL SHAMAL**

LETTER "L"
576 DENIM with 527 HOLLYBERRY

LETTER "M"
578 MULBERRY with 572 LAGOON
Swiss darning in 521 SUNRAY
and HOLLYBERRY



Masterclass

Appliqué & Embroidery

There's a lot of jumpers and cardigans with intricate detail in fashion at the moment. This month, **Mary Dowse** tells us how we can achieve the "designer" look.

Have you noticed how many jumpers and cardigans now have elaborate decorations on the front? There's also a lot of appliqué embroidery surrounded by satin stitch.

If you look carefully at the decorations on the fronts of cardigans or jumpers, the appliqué embroidery is often surrounded by satin stitch, either designed by the knitter or made simply of painted fabric? A number of shops selling this type of knitwear have sprung up and I can think of two in Lincoln and two in Lewes, quite apart from

department stores. It's odd, don't you think, that shops selling sweaters have appeared - when knitwear is not nearly as popular as it used to be?

Both appliqué and embroidery are so easy to do, if you have a sewing machine which does satin stitch. Certainly your machine may not make really wide satin stitch, like the first Burberry sweaters - but two rows will do it and look just as good. Most of the Burberry sweaters in the last few years have had "Burberry" on the front on a plain piece, with elaborate stitch

patterns on the rest of the sweater. A name or logo can easily be put on the front of your sweater, but do please remember never to put a child's name on the front of a sweater.

To make your own, original design, first knit your sweater - but don't sew it up! You will then need your pieces of fabric for the applique and some backing such as two-sided Wonder Web. The backing forms a sandwich and you simply place it between your pieces of fabric and iron it firmly to bond the two fabrics together.

Next, go round the edge with one or two rows of straight stitching then, when all this is done, go round the edges with satin stitch, cutting away any extra round the edge.

As strange as it may sound, appliqué looks really good in one colour and very classy if it's added to the front of a sweater in exactly the same colour. If you are careful with the tension, you can change the colour of the top thread and leave one colour on the bobbin.

For a hint of sparkle and lurex on the front of your appliqué, wind your bobbin with lurex and sew the appliqué with the wrong side facing you. When you turn it over, you'll have lurex on the right side! This looks lovely as a design and is marvellous for evening wear, just with embroidered lurex. It also looks good with an outline round Fair Isle patterns, though you must use Wonder Web with it to avoid stretching the pattern out of shape.

Simple toy shapes appliquéd in printed fabric are great for children and, if you do these yourself, any motif is allowed. Although you can make them for yourself, you mustn't sell them, because the design may be

copyrighted. Alternatively, you can buy designs which are on sale everywhere, to sew to your sweater. The most popular are sure to be the current idiom for children!

Landscapes, especially of flowery meadows, look lovely. There is a poppy design, seen everywhere and sheep, of course, are great on a woollen sweater! If you can't draw them, trace round a photograph and use that. If you find a good design, trace it and use it - or buy yourself a copy of a copyright-free design and use that. There are some great designs available and it's comforting to know that you are not reproducing a design which might bear a copyright.

As strange as it may sound, appliqué looks really good in one colour and very classy if it's added to the front of a sweater in exactly the same colour.

There are lots more ideas you could try on a sweater such as birds, architectural designs, landscapes, big flowers, little flowers, toys, animals - in fact, all sorts of things that are great for those who can't do a design for themselves.

Appliqués from these sources are especially good for knitters who feel more comfortable calling themselves a Design Technician rather than a Designer, so do have a go yourself. A really simple shape, like a simple flower scattered on your sweater, looks great! I haven't done diagrams for you as I feel that you can do this yourself. After all, a design done by you is much more fun, isn't it? Always try things out on odd pieces of knitting first, so you can test your ideas.



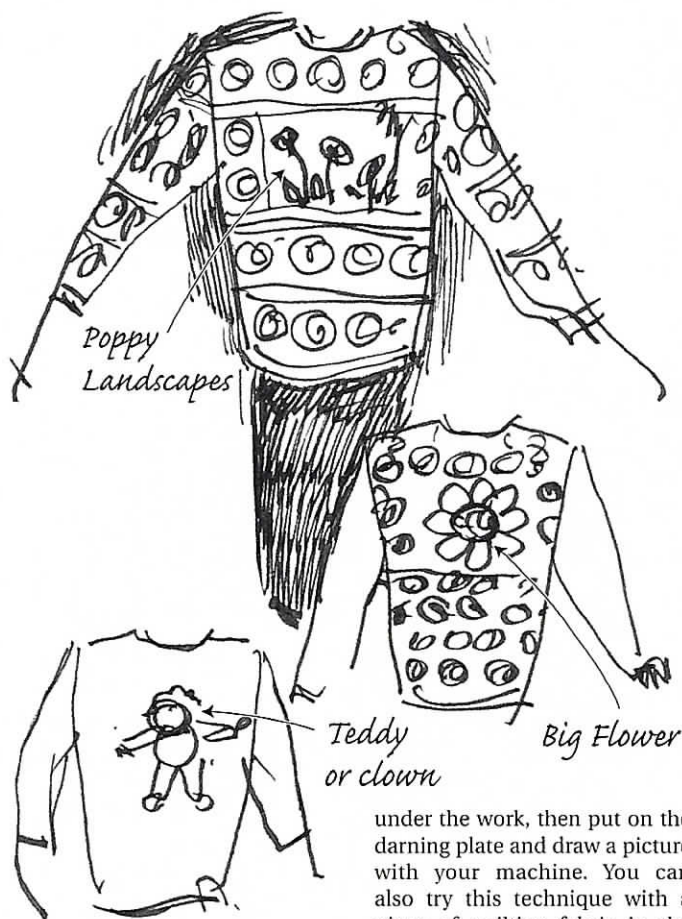
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One thing you might like to try is to make eyelet holes by machining round a small space, then cutting a hole for really holey fabric. I've done a piece of rich-leau work on the front of a sweater and small details scattered around look equally good. There are lots of these patterns about and the subtle difference is that you're not cutting round the design, but cutting a small hole and machining round it.

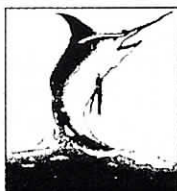
If you are good at machine embroidery, put your sweater in an embroidery frame with a piece of Wonder Web. Take the teeth of the machine down, so that you have a smooth surface

under the work, then put on the darning plate and draw a picture with your machine. You can also try this technique with a piece of quilting fabric in the frame, too.

As you can see, there are endless possibilities at your fingertips - once you combine your machine knitting with your sewing machine. However, it has to be said that a professional finish is usually achieved by those who are fairly expert at machine embroidery.

Finally, let me give you just one small, but very important tip. Do fasten the ends of your sewing thread, by pulling them through to the back of the work before cutting them. This is critical for whatever design you do, or you will have a background which is terribly untidy! ■

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I also have lots of individual Design Sheets, many breeds of Dog and so on (including Dalmations!) any of which can be put on to Disk and I love to do Special Commissions (reasonably!) and talks to Clubs.

JO NEWTON
Barrowby Old Hall
Grantham
Lincs NG32 1BX
Tel: 01476 563111

Tuck Stitch Top

Designed by Jamilla Designs

General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff E6000 machines.

MATERIALS

Bramwell 2/30's used double. (Yarn Guide No.2.)

1 x 500g cone in Lemon (Col 1).

GARMENT WEIGHT

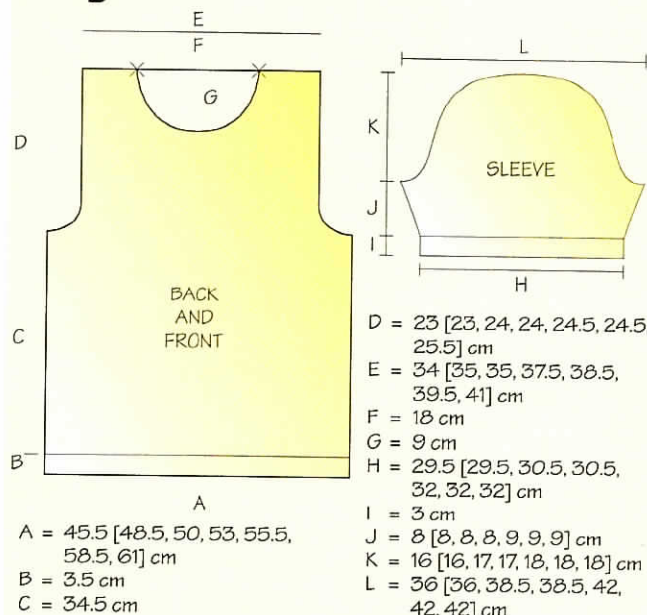
Finished garment in third size weighs 320 g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- FW Bramwell & Co, Unit 8b, Simonstone Business Park, Simonstone, Burnley, Lancashire BB12 7NQ. Tel:- 01282-779811.

ABBREVIATIONS & YARN GUIDE

For a list of the abbreviations we use and our Yarn Guide, please look under Pattern Information on page 42.

Diagrams



Knitting Instructions

MEASUREMENTS

To fit bust 82 [87, 92, 97, 102, 107, 112] cm, 32 [34, 36, 38, 40, 42, 44] in.

Actual size 90 [95, 99, 104, 107, 115, 120] cm, 35½ [37½, 39, 41, 42½, 45½, 47½] in.

Length to back neck 61 [61, 62, 62, 62.5, 62.5, 63.5] cm, 24 [24, 24½, 24½, 24½, 24½, 25] in.

Sleeve seam 11 [11, 11, 11, 12, 12, 12] cm, 4½ [4½, 4½, 4½, 5, 5, 5] in.

TENSION

22.2 stitches on each bed and 73 rows to 10 cm, 4 in measured over tuck stitch pattern using Knit Tech 138 or 137 and lock on N/KX (stitch size approximately 3½/3½).

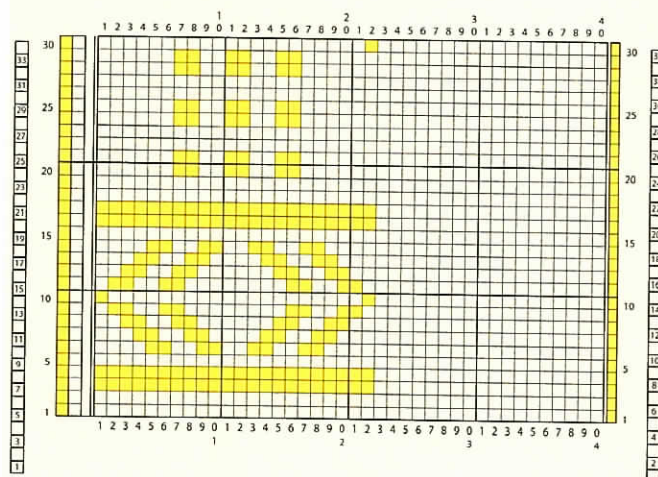
KNITTING NOTES

- Before starting to knit, prepare any reader sheets needed from the charts provided.
- Two ends used throughout, so some winding is necessary.
- The manual patterning at the beginning of each piece only takes a few minutes and the designer thinks it is well worth the effort.

Program

Prog - ENT
Erase - ENT
Cast On - 2 (will not be used) - ENT
All St Patt - NO
St Patt A - Read in card until Alter - NO
Knit Tech - 138 (see notes) - ENT
Enlarge/Position - NO
Test - NO
All St Patt - ENT
Form - NO
L ND - ENT number of needles on left
R ND - ENT number of needles on right
Cast on.

d) The designer had difficulty with the technique. The pattern was designed on DesignaKnit 6 and downloaded to the console as TEC 138. This was fine for DesignaKnit 6 but the console said error and accepted Tec 137. She suggests that you do a "dry run" before knitting your tension swatch. The needles on the front bed should be in WP for the first row of pattern. If they are not, go back into the console and alter the technique number.



BACK & FRONT ALIKE

Handle down. Orange strippers. Set up 102 [108, 112, 118, 124, 130, 136] Ns on each bed at centre of machine in WP for full needle rib. Arrange Ns as in diagram. Rack one complete turn to the left. Set RC at 000. Set lock on N/N and stitch size to 3½/3½. Using Col 1, K 1 row. Rack one complete turn to the right. K 3 rows. RC shows 4. Set RC at 000.

* Transfer the 4th and 6th sts of each group of 9 Ns on back bed on to the 5th N, leaving empty Ns in WP. K 4 rows; rep from * 4 more times.

RC shows 20. Push empty Ns on back bed to WP. Pick up heel of adjacent st and place on to empty N if you wish. (The designer likes to see the holes!) Arrange pushers under front bed Ns. Switch on console for Stitch Pattern A. Follow console. Set RC at 000. Set lock on N/KX and stitch size to 3½/3½, K 252 rows.

SHAPE ARMHOLES

Cast off 4 [4, 5, 5, 5, 5, 6] sts on each bed at beg of next 2 rows. K 2 rows. Dec 1 st on each bed at each end on next and every foll 6th [4th, 4th, 4th, 4th, 4th, 4th]

row until 76 [78, 88, 96, 90, 94, 92] sts rem on each bed.

3RD, 4TH, 5TH & 6TH SIZES

Dec 1 st on each bed at each end on every foll 6th row until [78, 84, 86, 88] sts rem on each bed.

ALL SIZES

K until RC shows 420 [420, 428, 428, 432, 432, 438]. Cast off.

SLEEVES

Handle down. Orange strippers. Set up 66 [66, 68, 68, 72, 72, 72] Ns on each bed at centre of machine in WP for full needle rib. Arrange Ns as in diagram. Rack one complete turn to the left. Set RC at 000. Set lock on N/N and stitch size to 3¼/3¼. Using Col 1, K 1 row. Rack one complete turn to the right and then K 3 rows. RC shows 4. Set RC at 000.

* Transfer the 4th and 6th sts of each group of 9 Ns on back bed on to the 5th N, leaving empty Ns in WP. K 4 rows; rep from * 3 more times.

RC shows 16. Push empty Ns on back bed to WP. Pick up heel of adjacent st and place on to empty N if you wish. Arrange pushers under front bed Ns. Engage Stitch Pattern A. Follow the console. Set RC at 000. Set lock on N/KX and stitch size to 3½/3½. Shape sides by inc 1 st on each bed at each end on every 8th [8th, 6th, 6th, 6th, 6th, 6th] row until there are 80 [80, 86, 86, 94, 94, 94] sts on each bed. K 4 [4, 6, 6, 0, 0, 0] rows. RC shows 60 [60, 60, 60, 66, 66, 66].

SHAPE TOP

Set RC at 000. Cast off 5 [5, 5, 5, 6, 6, 6] sts on each bed at beg of next 2 rows. Dec 1 st on each bed at each end on next and every foll 4th row until 12 [12, 14, 14, 16, 16, 16] sts rem on each bed. K 3 rows. RC shows 118 [118, 126, 126, 134, 134, 134]. Cast off.

NECKBAND

Handle down. Orange strippers. Set up 111 Ns on each bed in WP for full needle rib. Arrange Ns as in diagram. Rack one complete turn to the left. Set RC at 000. Set lock on N/N and stitch size to 3¼/3¼. Using Col 1, K 1 row. Rack one complete turn to the

right. K 3 rows. RC shows 4. Set RC at 000.

* Transfer the 4th and 6th sts of each group of 9 Ns on back bed on to the 5th N, leaving empty Ns in WP. K 4 rows; rep from * twice more.

RC shows 12. Push empty Ns on back bed to WP. Pick up heel of adjacent st and place on to empty N if you wish. Change to black strippers. Set lock on CC/CX and stitch size to 4/4, K 4 rows. Set lock on GX/N and stitch size to 5/5, K 6 rows. Pull yarn down between beds. Set lock on N/GX, K 6 rows. Using

WY, K a few rows. Pull yarn down between beds. Set lock on GX/N and then, using WY, K a few rows. Set lock on N/N, K a few rows and then release from machine.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Draw a cut and sew neckline on front, using measurements given on diagram as a guide. Sew two rows of zigzag stitch around neckline, then cut out surplus fabric to form neck shape. Join shoulder seams. Set in sleeves. Join side and sleeve seams. Join neckband seam. Pin neckband into position just below zigzag rows. Unravelling WY as required, backstitch through open loops of last row worked in Col 1. Catch down remaining loops on inside, enclosing cut edge. Give final light steam. ■



Dear Anne...

We pay £5 for every letter we publish, provided it has not been accepted or published elsewhere. We also give a year's subscription to the magazine if we select a letter as our "Star Letter" of the month.

Star Letter...

Dear Anne

As an avid reader of **Machine Knitting Monthly**, I was interested in **Pat Coulston's** article on page 50 of the March issue and, in particular, her guide regarding matching patterns.

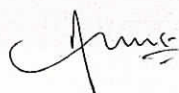
When knitting a garment (other than following a pattern), working out measurements for a straightforward garment or using a charting device is an important consideration. Not having a visual picture of how the pattern meets at the seams, I concocted and idea which I find helpful and wondered whether or not other readers might be interested in my home-made **Instant Visual Pattern Stitch Guide**.

The bottom gauge represents the needles on the main bed and the top gauge represents the 24 stitch pattern. If you look at the number of stitches required to cast on and then look at the pattern stitch guide above, this gives an instant picture of where you are regarding the stitch pattern. You can then decide whether or not to add or subtract stitches for casting so that the pattern matches on the side seams of the garment. I'm sure this could be adapted to cover other pattern stitch widths, if required.

Yours sincerely
Beryl Copping
Chelmsford, Essex

It's a super idea, Beryl and we thank you for sending us a gauge. Unfortunately, the pages of the magazine aren't long enough to allow us to print the gauge same size, but I'm sure readers will be able to follow the chart we've given to make their own.

Yours has to be our Star Letter of the month and your reward is a £5 cheque and a year's subscription to the magazine.



Dear Anne

I am a relatively new machine knitter, having bought my Silver Reed machine three years ago. In that time, I have bought **Modern Machine Knitting** and **Machine Knitting Monthly** regularly, finding the articles interesting and very helpful. I know how you like to receive tips, so here are mine.

My first tip is regarding looking up articles in magazines, long after they have been published. I took so long hunting through all the back numbers to find the item I was searching for, that I decided there was only one thing to do - I should have to create an index so that it would be easy to look up articles on specific subjects.

With that in mind, I spent several hours going through all my old magazines making notes. Then, on my word processor, I typed a tabulated list giving:-

- * The subject matter
- * Name and date of magazine
- * Page number
- * Comments

I kept the items as near as possible in alphabetical order and now that I've got it all going, all I have to do each month is update the list with the articles of interest to me. I keep my magazines in date order and the system has proved to be very

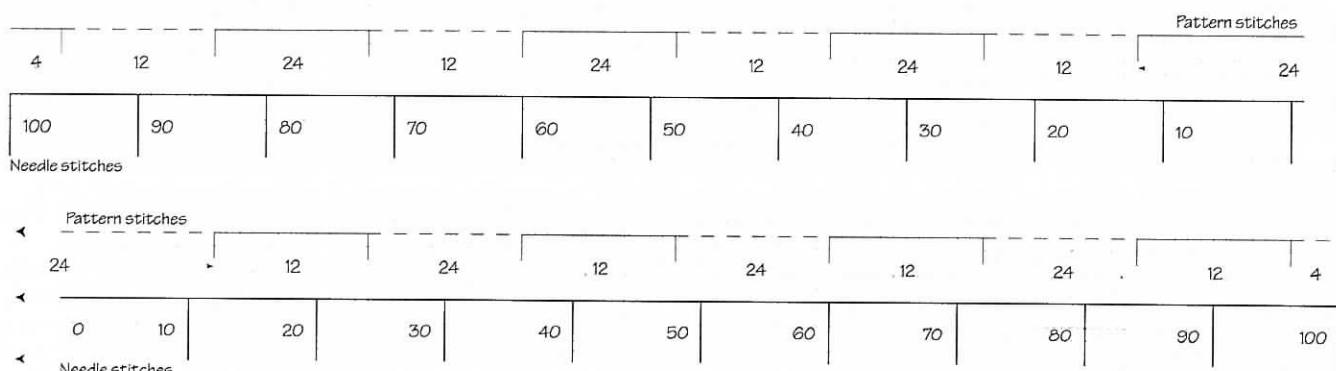
useful. It usually only takes a few minutes to find what I want! Not only that, very often as I'm looking down the index, I'm reminded of articles which I may have forgotten and now find useful.

My second tip concerns recording details of the garments I make. I have devised a Pro Forma, which I can fill in with all the information about the item I'm making. I use my Knit Radar a lot and so it's essential to note down all of the details.

I hope the tips are useful for other readers and I'd like to thank you for a very helpful magazine. I do look forward to receiving it every month.

Yours sincerely
Joyce Ekins
Abingdon, Oxon

We don't have space to print the information that Joyce has sent to us, but I'm sure you can see the basic idea. Even if we knit just a few garments from time to time, we have to be organised and any way that we can find to give us less searching time and more knitting time has to be good! Thank you for sharing this with us, Joyce.

Club Line

CHELTENHAM MEETINGS

We've had a lovely letter from one of the members of the **Hatherley Knitting Club**. At present, **Beryl Jackson** is "holding the fort" at this friendly club. Meetings are held every alternate Monday afternoon, from 2.00 pm to 4.00 pm at Cummings Court, New Barn Road, Cheltenham. The more experienced members give help and support to new knitters and club outings are arranged throughout the year. If, initially, you'd just like to visit and look in on a meeting, do join them for a cup of tea and chat - you'd be most welcome.

LITTLEHAMPTON CLUB

Sue Gethin is the organiser of the **Littlehampton Machine Knitting Club**. It's a friendly group and members meet every month, except January and August, on

the first Wednesday of the month at 7.30 pm at the Methodist Centre, Claigmar Road, Rustington, West Sussex. Do join them if you live in the area; they look forward to welcoming new members.

LONGWELL GREEN KNITWITS

There's never a dull moment in **Betty Smith's** life - she's kept busy as Chairman and Secretary of the **Longwell Green Knitwits Machine Knitting Club**. Meetings are held from 7.30 pm to 9.30 pm at the United Reformed Church, Bath Road, Longwell Green, Bristol on the second Tuesday of each month, except August. A varied programme has been organised this year, rounded off with mince pies and a Christmas meal. New members are most welcome and Betty will let you have further details if you call her on 01225-873137.

FULLY EQUIPPED STUDIO

Did you know that there's a studio workshop for machine knitters in Bristol that offers both Centra and the new City & Guilds 7802 course? Both courses can be tailor-made to suit the individual and, if you have a limited income and are receiving benefit, the courses are free of charge.

The studio workshop is fully equipped with Brother, Knitmaster, Passap/Pfaff, Silver Reed and Toyota machines as well as an excellent range of yarns. The studio can also be hired either by those wishing to run their own business or by knitters who prefer to work away from home. If you live in the area, we're sure you'd like further details and these are available if you telephone Celia Burns on 0117-977 9912.

25TH ANNIVERSARY

Joyce Monks has written to tell us that **Warrington Machine Knitting Club** will be 25 years old in November 1998. The club is hoping to hold a re-union, for as many past members as can be contacted. To mark the occasion, a buffet and get-together is planned for Friday 16th October 1998. Can you make it? Joyce would really love to see you, not only to meet as many old friends as possible, but also to re-kindle old friendships - and is sure everyone will enjoy it!

The club held a similar event five years ago, when it was a mere 20 years old - and had a great response. So, do get in touch with Joyce if you can join in the celebrations, by telephoning her on 01925-658161. She looks forward to your call. ■



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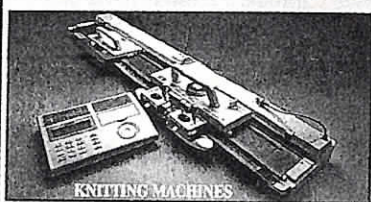
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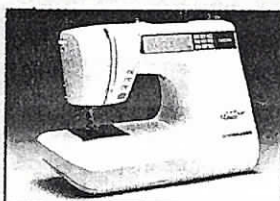
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Carl Boyd Designs...

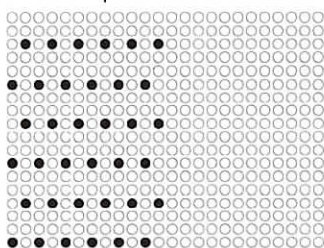
This month we bring you another exclusive Carl Boyd design, together with the concluding part of his article on fine lace knitting.

As promised last time, we have a really smart man's sweater for electronic owners to knit, again featuring fine lace. Punchcard owners or anyone limited to a 24 stitch repeat are not forgotten! We have a punchcard for you which, if used cleverly, can look like an electronic design.

SAMPLE 1

Doesn't this sample look lovely? It features cables on a textured background and is very easy to knit. Here are the instructions:-

Punchcard 1
▲ Repeat 1 more time ▲



① Operating the lace carriage every two rows, knit to RC 012.

② Using two treble (three-prong) transfer tools, cable the

centre six stitches - three each side of the centre (0).

③ Working from the centre to the right of the knitting, miss 18 needles and cable the next six stitches. Continue in this manner across the needlebed.

④ Now, working from the centre towards the left, miss 18 needles and cable the next six stitches. Continue in this manner across the needlebed to the left. Knit 12 rows and repeat.

SAMPLES 2 & 3

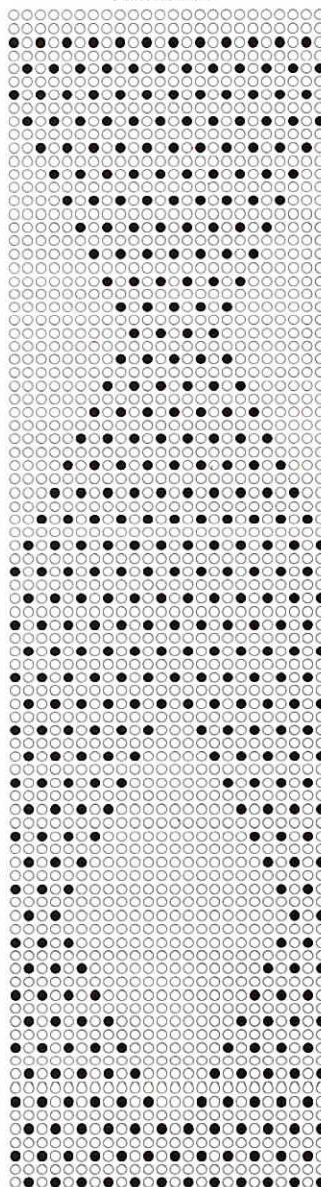
This subtle pattern has stocking stitch diamonds on a textured background (see Sample 2). By using this punchcard, we can also create a design that looks as if it has been knitted on an electronic machine (Sample 3).

① After knitting the welt and transferring all stitches to the main bed, insert Punchcard 1 and knit about one third of the overall length of the sweater.

② Remove Punchcard 1 and insert Punchcard 2 and advance to row 7.



Punchcard 2



③ Make a note of the row counter reading. Return the row counter to zero (RC shows 000).

④ Knit two rows and operate the lace carriage for one movement to select the needles.

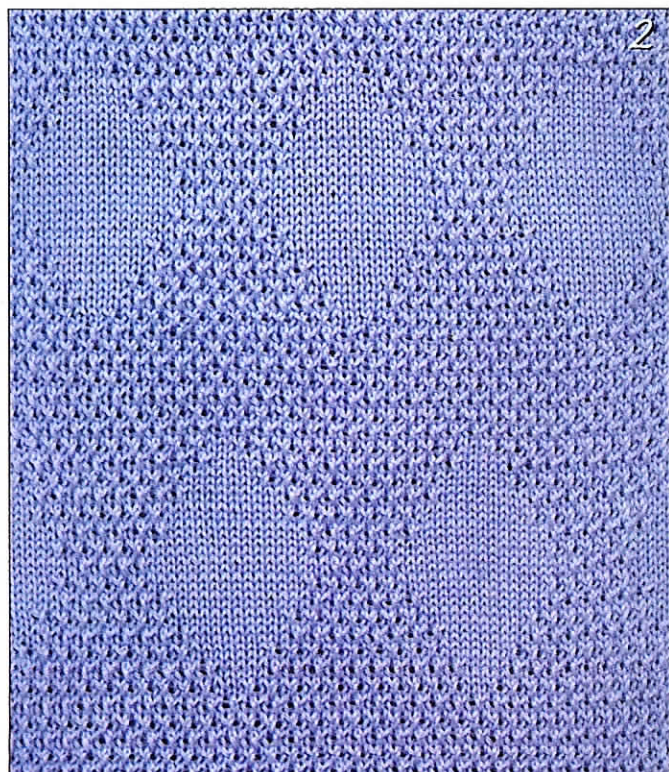
If you look closely at the needles, you'll see that they are basically arranged in a 1x1 setting, except in the centre. Here you'll see a group of three needles, then 21 needles in 1x1 on each side, followed by another group of three needles and so on right across the bed.

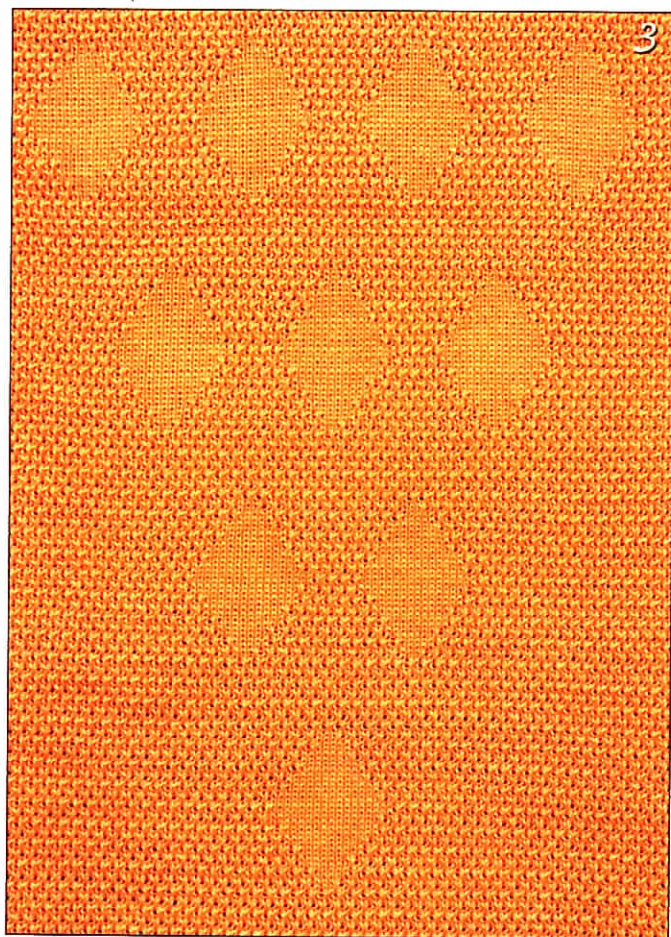
What we want to produce is just one diamond in the centre, so we simply change all the other groups of three needles into a 1x1 arrangement and operate the lace carriage.

Knit two rows and operate the lace carriage again until the next needle selection and repeat the procedure. This time, there will be groups of five needles - then seven, nine, 11, 13, 15 and finally 17. At this point, the needles selected will start decreasing back to three and the first diamond will be completed. At this point, the row counter will show 30 (RC 030).

Reset the row counter to the row previously noted, adding the 30 rows just completed and continue knitting until the next group of diamonds start.

This time, we want the two diamonds on each side of centre to

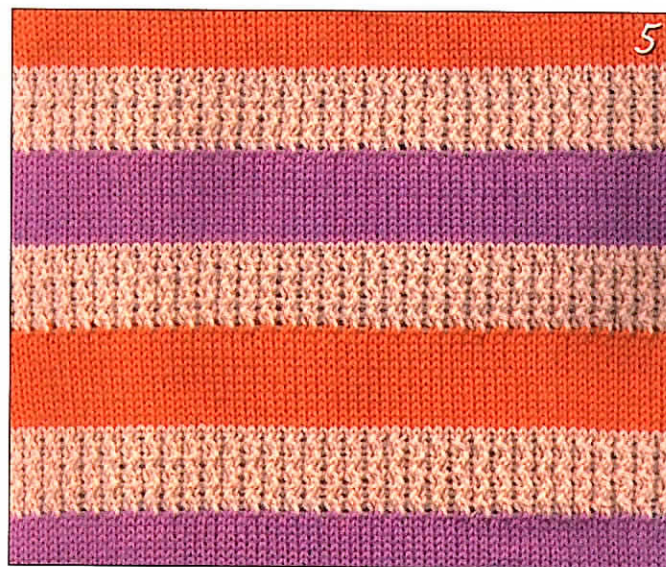
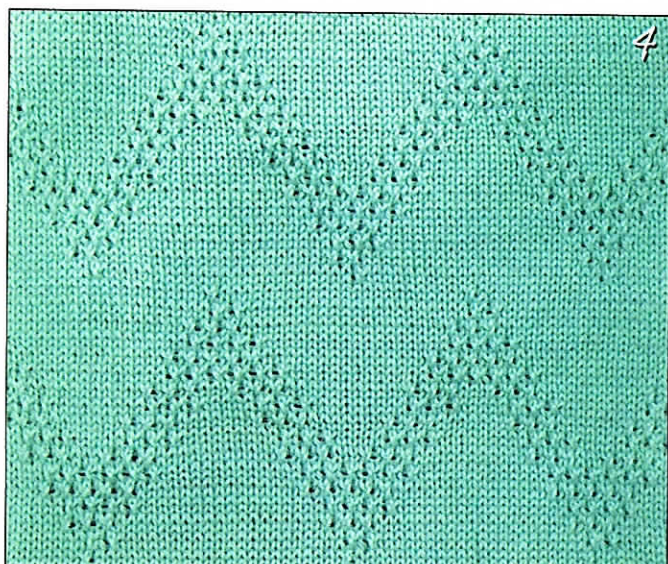
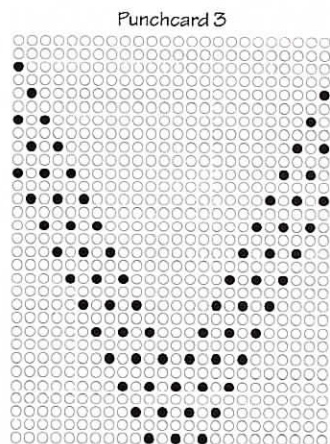




be knitted and the rest to be removed as before. Knit another 30 rows, exactly as before, to complete the two diamonds. Once two diamonds have been completed, you will next work over three diamonds and eventually four - as shown above in Sample 3.

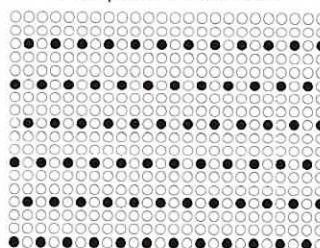
SAMPLE 4

Sample 4 is a simple zig zag design, using Punchcard 3. The punchcard could also be used with the garment instructions from last month's sweater and look stunning!



The final two samples have been knitted again using Punchcard 1 and observant readers will have noticed that it's the same card used last month! Both samples are multiples of 12 rows.

Punchcard 4
▲ Repeat 1 more time ▲



SAMPLE 5

To produce Sample 5, I started by knitting 12 rows of the background colour (Sahara), operating the lace carriage every two rows. I then knitted 12 rows of the first contrast colour (Amethyst) in stocking stitch, followed by 12 rows of the background colour (Sahara), again operating the lace carriage

every two rows. Finally, I knitted 12 rows of the second contrast colour (Cinnamon) in stocking stitch. These 48 rows form the pattern repeat.

SAMPLE 6

To knit Sample 6, I simply reversed the procedure, using the lace carriage when knitting the 12 rows of Amethyst and Cinnamon and keeping the background plain and yet they look completely different!

I do hope you have enjoyed this excursion into fine lace and that it has opened up a whole new design experience for you. The lace carriage is a wonderful accessory and the fine lace setting is one that I feel most of us tend to neglect. Do try out these samples and then explore other patterns yourself - I'm sure you won't be disappointed. I hope you enjoy making the sweater on page 32; it's been much admired by those who have seen it and the pattern has been eagerly awaited! ■



Question Time

As I'm sure you know, tuck stitch is textured knitting that can be done either on the single bed, or using the ribbing attachment and creating punch tuck. **Pat Coulston**

I have had several queries recently about tuck stitch. So, here a few things that might help you, when you are planning and actually knitting in this lovely - but sometimes tricky stitch pattern.

SINGLE BED TUCK STITCH CHOOSING PATTERNS

A normal stocking stitch pattern, say for a sweater, CANNOT be used - you must use a design specifically written for tuck stitch. I know this will probably sound very obvious to the more experienced knitters among you, but it might not to the newer knitter.

HOW IS A NORMAL STITCH FORMED?

As the carriage goes across the needlebed and the knitting, a needle that already has a stitch on it comes out, grabs a bit of yarn and pulls this new yarn through the old stitch, thus forming a new one.

HOW IS A TUCK STITCH FORMED?

When the carriage is set to tuck, needles don't come out as far as usual. As the carriage goes across the needlebed and knitting this time, it grabs the yarn but does not pull it through the existing stitch. The new yarn is left as a

strand lying in the hook of the needle.

If four ply yarn is used on a single bed machine, this can happen up to four times. After making four loops, the machine usually can't cope with any more and, if you continue, the carriage will probably jam. In a punchcard pattern, after you have tucked for a few rows the stitch will then knit plain and this is how a pattern is formed.

Tuck stitch is textured knitting that can be done either on the single bed, or using the ribbing attachment and creating punch tuck.

It is exactly the same principle as pushing a needle out to holding position, setting the carriage so the needles in hold do not knit and knitting a few rows. Then, when the carriage is set to cancel hold, the stitches will knit normally.

On single bed machines, you never have two stitches tucking side by side. If you try to do this, the yarn will strand across the knitting instead of lying in each needle hook and the carriage will inevitably jam.

A tuck stitch makes a shorter and fatter stitch than a normal one. I used to describe them as short, fat little men elbowing their way along. (Why "men", I don't know!) This means that compared to stocking stitch, for example, for the same number of stitches and rows the tuck stitch knitting would come out wider and shorter.

HINTS & TIPS

① It is always best to use a punchcard, or electronic stitch pattern, that is specifically drawn

for tuck stitch - until you really know what you are doing!

② Remember, never have two needles tucking together and never tuck over more than four rows, if you are using four ply yarn.

③ On a punchcard, note that the blanks will tuck and the punched holes will knit.

If you are following any punchcard pattern, be very careful to punch the correct way! At the knitting club last month, one of our ladies punched out a card incorrectly. Where she should have punched holes, she left blanks and then left blanks where she should have punched holes! This is no problem for the electronic knitters - if the pattern is wrong, the colour reverse button will correct it. However, punchcard owners have no alternative than to re-punch!

WEIGHT

Weighting tuck stitch knitting is a very important consideration. If you have a ribbing attachment, I suggest that after knitting the rib, you not only leave the cast on comb in place - but probably keep the weights on as well. If you don't have a ribber, then use at least four claw weights across the work. I find that Silver Reed or Knitmaster lace weights are good to use. For all punchcard machines, using the magnetic Woolly Weights is also beneficial.

SHAPING

Shaping a neckline can sometimes be a bit tricky in tuck stitch! I prefer to knit two backs, use the cut & sew method for shaping and then add a neckband. All knitters should be able to do this because, in her *Cut & Sew* articles, Debbie Kendall has thoroughly covered the technique in great detail. If you haven't tried a cut and sew neck before, do have a go - don't be scared of this really easy method!

Learn to use your E6000 Electronic knitting machine

by enrolling in a Correspondence Course and learning by post

THE KEY TO SUCCESS



Send a stamped addressed envelope for further details to:-

Pat Coulston
3 Blake Hill Crescent
Poole
Dorset BH14 8QN.

Knowing that Cut & Sew is an option will greatly broaden your horizons and extend your knitting potential. If you just cannot bring yourself to cut your knitting - and it's a pity that some knitters simply can't - then I suggest that at the neckline, perhaps the easiest method is to bring all the needles to holding position for one side, whilst the other side is being knitted.

Be very careful when you take the needles back to working position for the second side. You must make sure that every strand for the tucking stitches is correctly taken back to working position, before the first row is knitted. The tuck side of the knitting is the right side and just one misplaced strand will show.

CASTING OFF IN TUCK STITCH

It is much easier to cast off a plain stitch than a tucked one! On the row before you are due to cast off, you should bring the needles where the cast off is to be worked, to holding position so that they knit a plain stitch instead of a tuck one. Just in case this isn't clear, I'll give you an example.

Let's suppose you are about to shape an armhole and the pattern tells you to cast off nine stitches at the beginning of the next two rows. To do this, you'll actually cast off nine stitches at the right, knit one row then cast off nine stitches at the left and knit the row and you should work as follows:-

On the row BEFORE the first cast off, when the carriage is at the left, push nine end needles at the right to holding position and knit the row. Note that the nine end needles now all hold plain stitches. Cast them off. Bring nine needles at the left to holding position and knit the row. The end nine stitches are also plain

and can be easily cast off before knitting the row back to the right. You can also do this for the decreasing and increasing, if you wish. Always knit the final row of knitting plain, so that casting off is easier.

TROUBLE SHOOTING

Remember I said that tuck patterns produce a wider and shorter stitch? This can cause problems with the rib in larger sizes. Tuck stitch uses few stitches than stocking stitch so, if the same number of stitches are cast on for the rib, it can produce a rib that is very tight and unwearable. The solution to this is to work as follows:-

- ① Knit the rib over the usual number of stitches required. This will almost certainly be more than for the main tuck stitch garment.
- ② Transfer the stitches to the main bed and using main tension, knit one row. Remove the rib on waste yarn.
- ③ Replace the stitches on to the correct number of needles required for the pattern, decreasing evenly. Continue to knit in pattern, as usual.

PUNCH TUCK USING THE RIBBING ATTACHMENT

This is a lovely way to use tuck stitch. It makes a really superb fabric and any ordinary tuck stitch punchcard pattern can be used. It is not only possible to tuck for more than four rows - because a three ply, or equivalent, or finer yarn can be used - but also because the knitting is working over an every needle rib.

Quite a nice border or welt for punch tuck is to use just every needle rib - but double it up to make it firmer. Knitting the rib separately, as given above for single bed tuck, is a bit tricky - and long winded!

All the tips for single bed tuck apply and, as usual, weights will of course be used for double bed work. I definitely recommend Cut & Sew for the neck and would not even make an attempt at shaping!

If you use your charting device - which I am sure you all do, because it is so wonderful! - there are no problems at all in finding a pattern. Draw the shape, as usual, on the chart or find a ready-made pattern. Knit the tension swatch, let it rest and measure it as usual before feeding in the figures. Now, just knit. It's as easy as that and you will have a really unusual fabric. Don't forget fine cotton yarns - they knit up very well indeed in this pattern.

The popular Silver Reed and Knitmaster Card 3 is wonderful for tuck stitch and, if you are fortunate enough to have the **Card 3 book** by the late **Kate Armitage**, you will find some really wonderful patterns for tuck stitch and punch tuck.

FINALLY...

There is one more thing to mention about tuck stitch - it's a stitch sometimes called tuck rib. This is just like punch tuck but, instead of working in an every needle rib arrangement, the needles are selected in a pattern which gives exceedingly interesting results. Again, Kate's Card 3, or Card 1 book has lots of patterns for this.

Next month, we'll talk about using the single and double bed colour changer for coloured tuck stitch - it is very effective, so get your machines ready!

I've just telephoned **Carol Hocknall** at **Metropolitan** and she's confirmed that copies of **Kate Armitage's Card One** and **Card Three** books are still available. They each cost £5.25 and postage and packing per

book is £1.40. Metropolitan will be pleased to accept credit cards and telephone orders and you can contact them at the following address:-

Metropolitan
The Pinfold
Poole
NANTWICH
Cheshire CW5 6AL
Tel:- 01270-628414

ESTIMATING STITCHES FOR A BAND

I came across something quite interesting recently - and it does seem to be working quite well... so far! It is in connection with estimating the number of stitches required for a cardigan band of a jacket or cardigan.

Normally, we hold the work up to the machine then hook the edge of the work, at both ends and in the middle, on to the needles to get an idea of how many stitches we shall need. Try this instead:-

- ① Hold the work up to the machine as usual, but allow it to actually lie on the machine.
- ② Bring up one needle at each end of the work PLUS at least one extra at both ends.
- ③ Remove the knitting and now bring up all the needles in between these. This is the number you will cast on to knit the separate cardigan or jacket band.

The reason we always adds at least one needle at both ends is to prevent that "kink" you can get. Adding this extra stitch works well for all types of bands and it also works well in hand knitting, too!

Pat Coulston

Man's Sweater

Designed by **Carl Boyd**

General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Brother standard gauge electronic machines with a lace carriage and ribber. Garment illustrated was knitted on a Brother 965.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Forsell 4-ply Pure New Wool. (Yarn Guide No.11.)
1 [1, 2, 2] x 500 g cones in Cinnamon 113 (MY).

GARMENT WEIGHT

Finished garment in third size weighs 555 g.

The fibre content of this yarn is 100% Wool. For further information about this yarn, please write to the following address:- T. Forsell & Son Ltd, Blaby Road, South Wigston, Leicester LE8 2SG. Tel:- 0116-278 6281.

ABBREVIATIONS & YARN GUIDE

For a list of the abbreviations we use and our Yarn Guide, please look under Pattern Information on page 42.

Knitting Instructions

MEASUREMENTS

To fit chest 97 [102, 107, 112] cm,
38 [40, 42, 44] in.
Actual size 114 [120, 125, 130]
cm, 45 [47½, 49½, 51½] in.
Length to shoulder 67 cm, 26½
in.
Sleeve seam 49.5 cm, 19½ in.

TENSION

30 stitches and 40 rows to 10 cm,
4 in measured over stocking
stitch (tension dial setting
approx 7). Wash and lightly
steam press before measuring.

*For perfect results, please check
your tension carefully.*

KNITTING NOTES

- We used knit side of knitting as right side of garment.
- Before knitting, prepare any electronic sheets needed from the charts provided.

PROGRAMMING

940 MACHINES

Enter pattern as Motif 1 with one repeat, first needle position - Y87 [91, 95, 99]. Enter pattern as

Motif 2 with one repeat, first needle position - G29 [33, 37, 41] and reverse Motif 2.

950 & 950i MACHINES

Enter pattern as A and B. Pattern A needle positions - Y87, Y87 and Y29 [Y91, Y91 and Y33; Y95, Y95 and Y37; Y99, Y99 and Y41]. Pattern B needle positions - G29, G29 and G87 [G33, G33 and G91; G37, G37 and G95; G41, G41 and G99] and reverse button ON.

965 & 965i MACHINES

Enter pattern as 1 and 2. Pattern 1 needle positions - Y87, Y87 and Y29 [Y91, Y91 and Y33; Y95, Y95 and Y37; Y99, Y99 and Y41]. Pattern 2 needle positions - G29, G29 and G87 [G33, G33 and G91; G37, G37 and G95; G41, G41 and G99] and reverse button ON.

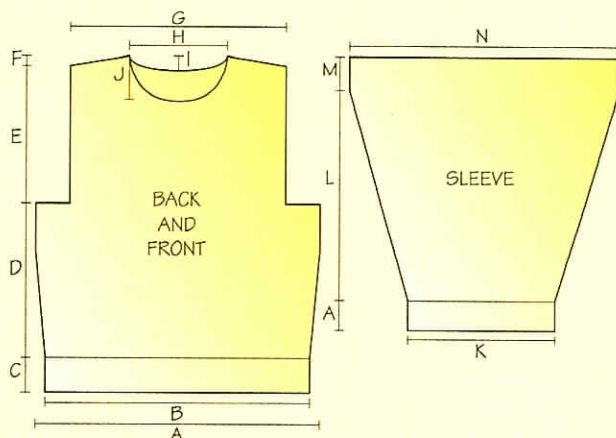
BACK

With carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 79 [82, 87, 91] Ns at left and 79 [82, 86, 91] Ns at right of centre 0 to WP. 158 [164, 173, 182] Ns. Push corresponding Ns on ribber to WP.

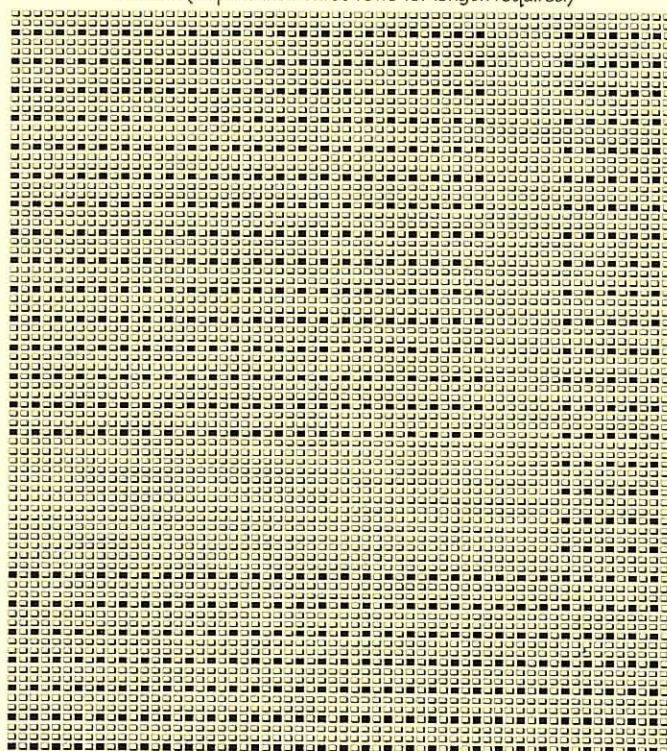
* Arrange Ns for 2x2 rib (2x1 N arrangement). Using MY, cast on

Diagrams

A = 58 [60.5, 63, 66] cm	H = 20 cm
B = 52.5 [55, 57.5, 60.5] cm	I = 3 cm
C = 6.5 cm	J = 9.5 cm
D = 32.5 cm	K = 30 cm
E = 28 cm	L = 43 cm
F = 2.5 cm	M = 7.5 cm
G = 43 [45.5, 48, 51] cm	N = 55 cm



Pattern (Repeat last three rows for length required)



and K 5 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-5/MT-5 (try tension dial at one dot or two dots lower if you can). K 34 rows. Transfer sts for st st *.

2ND SIZE

Inc 1 st at each end.

3RD SIZE

Inc 1 st at right edge.

ALL SIZES

158 [166, 174, 182] sts. Set RC at 000. Using MT, K 9 rows. Shape sides by inc 1 st at each end (by moving 3 end sts 1 N out and picking up the heel of the 4th st

and place on to empty N) on next and every foll 10th row until there are 174 [182, 190, 198] sts. RC shows 80. Switch patterning on. Set pattern to first row. Attach lace carriage and set to fine lace. Do two movements of the lace carriage and K 2 rows, then do four movements of the lace carriage and K 2 rows. Proceed in this manner until RC shows 130.

ALL MACHINES EXCEPT 940

After knitting row 130 and operating the lace carriage, you must now reprogram the machine to knit from row 37 to row 87.

940 MACHINES

Just carry on knitting.

ALL MACHINES

SHAPE ARMHOLES

Cast off 22 sts at beg of next 2 rows. 130 [138, 146, 154] sts **.

K until RC shows 240.

SHAPE NECK

Note patt row on card and divide for back neck shaping. Using a length of MY, cast off centre 42 sts. Using nylon cord, K sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row and then Dec 1 st at beg of next row.

SHAPE SHOULDER

Dec 1 st at neck edge on next 8 rows and at the same time, cast off 5 [6, 8, 7] sts at beg of next row, K 1 row. Cast off 6 [6, 7, 8] sts at beg of next and foll alt row, K 1 row. Cast off 6 [7, 7, 8] sts at beg of next and foll alt row, K 1 row. Cast off rem 6 [7, 7, 8] sts. Complete left side to match right reversing shaping.

FRONT

Work as for Back to **.

K until RC shows 214. 28 rows less have been worked to shoulder than on Back.

SHAPE NECK

Note patt row on card and divide for front neck shaping. Using a length of MY, cast off centre 26 sts. Using nylon cord, K sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Dec 1 st at neck edge on next 9 rows. K 1 row. Dec 1 st at neck edge on next and foll 7 alt rows. 35 [39, 43, 47] sts. K 2 rows.

SHAPE SHOULDER

Cast off 5 [6, 8, 7] sts at beg of next row, K 1 row. Cast off 6 [6, 7, 8] sts at beg of next and foll alt row, K 1 row. Cast off 6 [7, 7, 8] sts

at beg of next and foll alt row, K 1 row. Cast off rem 6 [7, 7, 8] sts. Complete left side to match right reversing shaping.

SLEEVES

Push 90 Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, shape sides by inc 1 st at each end on every 5th row until there are 134 sts, then on every foll 4th row until there are 166 sts. RC shows 174. K 28 rows. RC shows 202. Cast off. Place markers at each side 7.5 cm down from cast off edge.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions taking care not to flatten the pattern or cover with a wet cloth and leave until dry if

pressing is not recommended. Allow to dry in shape before removing pins.

CUFFS

With carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 65 Ns on each bed to WP.

Work as for Back from * to *.

With P side of sleeve facing, replace sts from lower edge on to Ns as follows:- 2 sts tog on each of the first 3 Ns, 1 st on each of the next 2 Ns, ** 2 sts tog on next N and 1 st on each of the next 2 Ns; rep from ** to last 3 Ns, place 2 sts tog on each of the last 3 Ns. Using MT+3, K 1 row. Cast off.

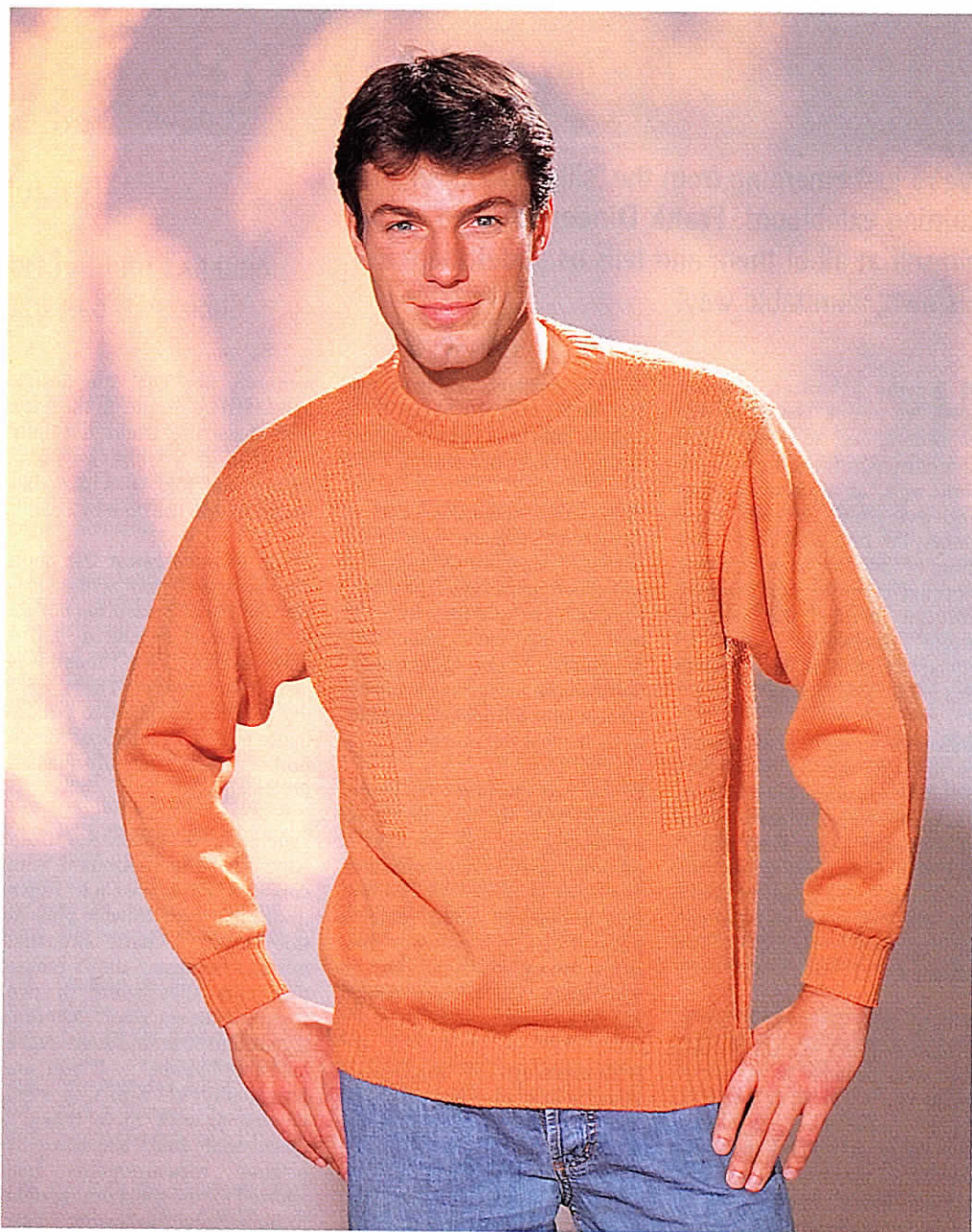
NECKBAND

With carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 152 Ns on each bed to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Using MY, cast on and K 5

tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-5/MT-5, K 36 rows. Transfer sts for st st. Using MT-1, K 2 rows. Using MT, K 1 row. Place marker at centre. Using WY, K a few rows and release from machine.

MAKING UP

Join shoulder seams. Join neckband seam using mattress stitch and pin to neck edge placing seam at centre back and marker at centre front, ensuring that the neckband overlaps the neck edge by the three plain rows. Unravelling WY as required, backstitch through open loops of last row worked in MY. Fold neckband in half to inside and slip stitch into position. Set in sleeves, sewing rows above markers to cast off sts at armholes and stretching slightly. Join side and sleeve seams. Press seams. ■



Knitter's Browse

We're just emerging from the "silly season" of knitting exhibitions. **Frank Dineen** enjoyed himself at all of them and tells us about them in his own, inimitable way!

Having written about Cranbrook last time, I'm delighted to report that Sherborne Knitting Club's annual show was, as always, excellent and everything a club show should be. I do wish there were more of them for us all to enjoy. Nothing helps to put machine knitting before the general public anywhere near as effectively as does an event of this nature and quality.

Selsdon lived up to expectations, as did the weather - we had beautiful sunshine, but it was not too warm. Placed where we were and as busy as we were kept, I saw little of the show myself - but the Guild had a good recruiting day. Janet did the grand tour and pronounced herself well satisfied.

A week later we were all off to Chepstow and I was on my own this time because Janet had to work. Once I arrived, I was far from alone because there, champing at the bit, lurked a wonderful team of helpers who waited eagerly to pounce on the unsuspecting knitter and recruit them for the Guild.

Chepstow is Alice's Wonderland and I love it. Having all the stalls in one room makes for a tremendous buzz and this year the event was enlivened even more by Alice's "Patent Tannoy System". What was that? Don't ask! At the time of the show, the centre was being refurbished and some of the usual services were not working. Alice is a very petite lady and even when she stood on a chair and spoke as loudly as possible, she couldn't draw the crowd's attention. Hats off to Alan Ashford of Bonnie's Wools - he's not only taller, but can also can shout a lot louder! You should patent the system Alan!

I returned home from Chepstow and Croydon with two unexpected gifts. I had a Jones KH800 presented to me by Beryl Turner from Salisbury and received a Knitmaster 313 at Selsdon. This variant was originally purchased

in New Zealand, where it was marketed under the Singer label and the machine came courtesy of Gladys Janes of Hendon.

These two machines are of particular interest, as they perhaps mark something of a watershed in the development of the craft. I believe they were the first integrated punchcard machines. I say "integrated" because the Jac 40 was available for use with European machines as far back as the mid 50s.

Of the two machines I consider the KH800 to be the most interesting, because the card is punched in-situ on the machine. The card is placed in position and a pierced metal plate is lowered over it. A punch is then thrust through the holes into the card where the pattern design requires.

Both machines use "single pass" systems and to repeat the pattern you have to go back to the beginning of the card, because it does not revolve. On the 313, there is a buzzer to remind you when you come to the end of the pattern. This machine came to the market in 1969, the KH800 model followed in 1971.

Knitters had barely got used to this new concept when, in 1977, came the first electronic - the Knitmaster SK500. It was a big move in a short time! What next, I wonder? Perhaps we'll have a machine you can talk to? Why not? It's happening with computers, so surely it will soon be commonplace!

Now, what was I doing? Ah yes, making a screen. No, not the cinema type; this is one of those things that you use to display garments or notices at shows. When we were at Cranbrook it occurred to me the Guild needed one. I made some enquiries and did some costing and at around £300, clearly that level of expense was out. So the obvious thing to do was make one, of course! As I'm the world's worst at anything looking

remotely like DIY, the design needed to be simple, fit the 6 ft x 6 ft space the Guild normally occupies at a show, be lightweight and fold to a size that would fit into the boot of a car.

A trip to our nearest DIY shop disclosed that they sold ready-cut hardboard measuring 6 ft x 2 ft. This could be cut in half to make sections 3 ft x 2 ft and was just about perfect. These were then pinned and glued to a frame made from 1.75 inch x 0.75 inch timber which I left un-finished for cheapness.

I decided to cover the front surface of the hardboard with cork tiles so that we could attach things to it with drawing pins. At this point, I made my first mistake because I didn't realise that cork tiles come in two slightly different sizes - 300 mm square and 304 mm square. Not a lot of difference ... if you are prepared for it! I wasn't, so when I came to stick them down, I discovered that whereas my original measurements had allowed for the tiles coming right to the edge of the boards, I now had a space. There was nothing for it but to go back to the shop for some small timber trim to bridge the gap.

Next came the cunning bit - putting the panels together. I considered various options, but eventually decided to use 3 inch "loose-pin" hinges. I made up three "A" sections, rather like sandwich boards. These are held in place by two hinges and can be easily taken apart to be used as single boards. The "A" sections are then secured to each other by two more hinges at the top and bottom of each 3 ft x 2 ft section.

When I erected each "A" section to its full 6 ft x 2 ft height, I drilled two 10 mm holes through the frames so that I can drop 8 mm x 100 mm bolts through the holes to form a rigid section. At the first time of trying out the screen at Selsdon, I found some difficulty in sliding the pins in and out of the hinges so I have now

replaced the pins with 4 mm machine screws which are a lot better.

I will not go so far as to say that the screen I have constructed is a thing of infinite beauty - but it works! The basic design has proved sound, but if I make another I'll use better quality timber and take more time with it. However, "Mark 1" came in at under £40 - real value for money.

As something of a reward for my efforts, I've discovered two bonuses in the design of the screen and the first is its size. Although I drive a Volvo estate with lots of room, the unit will not only fit quite comfortably into my car but will also slide into the back of a Fiesta. The second plus point is the screen's versatility. Any unit can be used either on its own, as an "A" frame, as a two section unit 6 ft x 4 ft or as a two or three section unit 3 ft high for use on a table.

It has been suggested that each unit should be covered in knitting rather than cork. I am currently and so I'm presently evaluating that idea. It sounds fine, just as long as I don't have to do the knitting! I have quite enough to do at the moment, thank you!

Do please continue to write to me. Writers are lonely folk and we do like to know that there are people out there reading us! I'm sure that I speak for all the literary geniuses who bestride these pages in welcoming your comments and requests. Jeffrey Archer? Huh!

Now - not a lot of people know this, but **Joan Lafferty** actually wrote a three volume novel. Unfortunately she left it in her knitting bag at Victoria Station - the Brighton line. Boy was she "Wilde"! Although my writing is not up to her standard, she has taught me the importance of being earnest! Well, with that, I hope I have left you in stitches. Don't drop them though, because I hope to pick them up at a later date. ■

A day in Southport...

...and a trip to Diddyland!

Read all about the Southport Knitting Exhibition and enjoy a tale of an unexpected diversion!

We joined fellow exhibitors and enthusiastic knitters in Southport at the end of August, when members of the Southport Knitting Club held their first exhibition at Birkdale House School.

The year had been fraught for the club - just after their plans were finalised, organisers Dorothy, Alice and Carol had to find a new venue at short notice, when there was a serious fire at the original school they had planned to use.

The re-location caused much stress and anxiety for them all. They squeezed a quart into a pint pot and crossed their fingers. It has to be said that it was a crush for everyone - but machine knitters are marvellous! We all just get on with it and make the best of almost any situation, don't we?

There are times when we're all ready to throw a knitting machine out of the window - and, from personal experience, I can tell you it's much the same feeling as being given the wrong directions and driving round and round Southport! Having gone through the first set of traffic lights (on what I believed was the right road) and expecting the school to be just beyond the second set, I found myself in the town centre. A left turn brought me on to the sea front, surrounded by everyone and his brother visiting the delightful resort... and the annual Flower Show!

The drive had taken me six hours instead of about three and a half, because of accidents and heavy traffic on the motorways - and the heavens opened as I finally found the school and had to unload the car. The caretaker needed to close the premises and be away sharp at six o'clock, so I just about managed a friendly word before leaving everything to return to set up next morning.

Unfortunately, the floor had to be covered with tarpaulin; it was difficult to walk on it without stumbling and I join the organisers in sending sincere apologies

to those visitors - and exhibitors - who found it difficult. It was an unforeseen arrangement, but will not be a problem next year - the organisers are already looking for bigger premises.

A raffle was held during the show, raising £392 for **Southport Hospice** and added to it was a further £156.80 raised for the Ileostomy cause from sales on the Club Stall. Many congratulations to everyone concerned and sincere thanks for all the hard work and effort that went into the exhibition. Some of the winners had already left when the draw was made and Dorothy asked me if I'd be kind enough to include the details in the magazine. The winning tickets were:-

- 1st **Nadine**, 26-30).
- 2nd **Marie**, 256.
- 3rd This visitor took away both tickets, so can't be traced!
- 4th **Mrs Moseley**, 86-90.
- 5th **Mrs M Turner**, 171-175.
- 6th **Mrs E Decrop**, 131-135.

Did you visit the show and lose anything? If so, please call Dorothy on 01704-228430 to see if she has your lost property.

I chat to lots of you at the shows and many of you have often asked me to write about some of the things that happen to us. I'll start by telling you about an amazing sequence of events that brought two people together after almost 30 years!

Carl Boyd and I often share a stand at exhibitions and this one was no exception. We had arranged to meet at 4.00 pm, on the Friday, at the Travel Lodge where we were staying overnight. As we were travelling a long way, I asked Dorothy if we could unload our things on the Friday evening. She kindly agreed, but I only found out after Carl had left. He had already arrived at the lodge, but there are no telephones in the rooms so, to contact him I had to leave a message with the receptionist.

Whilst I was driving round Southport, Carl was stopped in reception on his way out and had to wait for some time whilst the receptionist apologised and searched for a message for him from a "Mrs Smith". (This always causes a riot wherever we go - but the timing and delay is important). She found the message to say that I had gone to the school, so Carl decided to come along to unload, too.

Unfortunately, he had forgotten the exact instructions so, after driving down to the sea front and back - as most of us did! - stopping several times to ask the way and also getting held up in the traffic, he decided to call our office to find out if Matt could help him to find me. Carl eventually found a telephone booth, spoke to Matt and just as he was putting down the receiver, looked out of the booth window. There, walking past on the pavement, was a friend **he had not seen for 29 years!** In fact, the last time that Carl was in Southport, he stayed with Roger - and within an hour of returning to Southport, they met again!

Having once worked together, Carl and Roger had both moved around over the years and eventually lost touch with each other. It was only quite by chance that Roger had popped out to do something he should have done much earlier in the day.

The friend was **Roger Stevenson** and, in partnership with **Harry Stuart** are now world-famous puppeteers. Roger made the original "**Diddy Men**" puppets featured with **Ken Dodd** and Carl made the costumes! After a while, they went their separate ways and Carl eventually moved to Cornwall. Roger and Harry went on to television fame, both here and in the States, have appeared in **Children's Royal Command Performances** and have recently been entertaining guests on a major cruise line in the Caribbean with their amazing puppets. They have only just returned to this country and

Roger is presently living in Southport - just around the corner from the telephone booth.

If I hadn't been delayed on my journey; if the room had had a telephone; if the receptionist had not mislaid my message; if Carl had found the school without needing to telephone; if traffic in Southport hadn't been so bad and if Roger had gone out in the morning as he had planned, two old friends would never have met! What chance was there of them ever meeting? If things had gone according to plan, they surely would not have bumped into each other on a pavement in Southport? What's even more amazing is that even after 29 years and just a few grey hairs later, they recognised each other!

The marvellous treat for me was to be invited, with Carl, to Roger's home that evening. Roger has a wonderful display of puppets and he showed us around his beautiful home, workroom and studio. I was amazed that some of the puppets are four feet tall!

We saw how the puppets start as drawings; how the moulds are made for their hands and feet; how their heads are made from rubber or papier maché; how the strings are attached to make their eyes roll, their mouth move as if to speak and both hands and arms, legs and feet move; how their clothes are made - and then how Roger and Harry bring them to life. The highlight of our evening was when Roger went into the storeroom and emerged with one of the original "**Diddy Men**" that he had made and Carl had dressed!

It was a wonderful evening, just pure magic as we joined Harry and Roger for a meal and they reminisced about the time they spent working together. So, the Southport show has very special memories and we look forward to a return visit next year.

Intarsia Crew Neck Sweater

Designed by Willow Tree Knitwear

General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

Suitable for chunky machines with a ribber and intarsia facility.

If you don't have a ribber, work ribs by hand or by latch tool method.

MATERIALS

Cranbrook Mills Beau Peep Aran. (Yarn Guide No.17.)

1 x 400 g ball in Charcoal (MC).

1 x 400 g ball in Watermelon (C).

Pair 5 mm knitting needles.

GARMENT WEIGHT

Finished garment in first size weighs 575 g.

The fibre content of this yarn is 75% Acrylic, 25% Wool. For further information about this yarn, please write to the following address:- Cranbrook Mill Limited, Station Road, Norwood Green, Halifax, West Yorkshire HX3 8QD. Tel:- 01247-600578.

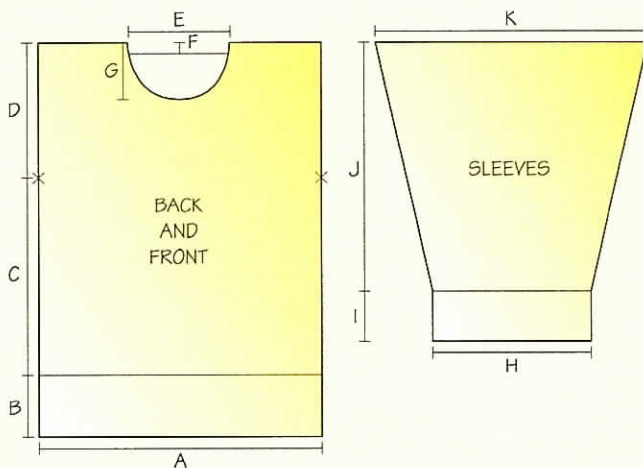
ABBREVIATIONS & YARN GUIDE

For a list of the abbreviations we use and our Yarn Guide, please look under Pattern Information on page 42.

Diagrams

A = 51 [58] cm
B = 11 cm
C = 36 [40.5] cm
D = 24 cm
E = 18 cm
F = 1.5 cm

G = 10 cm
H = 28.5 cm
I = 9 cm
J = 43.5 cm
K = 47.5 cm



Knitting Instructions

MEASUREMENTS

To fit bust 82-87 [92-97] cm, 32-34 [36-38] in.

Actual size 100 [114] cm, 39½ [45] in.

Length to shoulder 71 [75.5] cm, 28 [30] in.

Sleeve seam 52.5 cm, 21 in.

Instructions are written for the first size, larger size follows in brackets. If only one figure is given, it applies to both sizes.

TENSION

17 stitches and 26 rows to 10 cm, 4 in measured over intarsia (tension dial setting approx 6).

For perfect results, please check your tension carefully.

KNITTING NOTES

- We used knit side of knitting as right side of garment.
- When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.
- Always twist yarns together when changing colours in intarsia to prevent a hole forming.
- The designer recommends that two large weights should be used for the Front, Back and Sleeves and that the ribber comb and weights should be left on the work throughout.

BACK

With carriage at right and using MT-6/MT-6 and MC, cast on 87 [99] sts at centre of machine in 1x1 rib with extra st at right. K 3

tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. K 30 rows. Transfer sts for st st. Set RC at 000. Using MT, K 6 rows. Cont in intarsia. Lay C over centre N, with MC over Ns at each side on next 2 rows. Repeat, inc 2 sts in C on next and every foll alt row until RC shows 92 [104]. Cont in st st and C. K 2 rows. RC shows 94 [106]. Place marker at each end *.

K 58 rows. RC shows 152 [164].

SHAPE NECK

Using nylon cord, K 59 [65] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 4 rows. Using WY, K a few rows and release from machine. With carriage at right, unravel nylon cord over 31 Ns at right, bringing Ns back to WP. Using WY, K a few rows and then

release from the machine. With carriage at left, unravel nylon cord over rem Ns bringing Ns back to WP. Finish to correspond with first side.

FRONT

Work as for Back to *.

K 36 rows. RC shows 130 [142].

SHAPE NECK

Push 47 [53] Ns at left to HP and cont on rem sts for first side. K 2 rows. Push 4 Ns at neck edge to HP, K 2 rows. Push 3 Ns at neck edge to HP, K 2 rows. Push 2 Ns at neck edge to HP on next and foll alt row, K 1 row. Push 1 N at neck edge to HP, K 2 rows. 28 [34] sts. K 14 rows. Using WY, K a few rows and release from machine. With carriage at left, push 40 [46] Ns at left from HP to UWP. Finish to correspond with first side reversing shaping. Push rem 31 Ns from HP to UWP. Using WY, K a few rows and release from machine.

JOIN RIGHT SHOULDER

Push 28 [34] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT+1 and C, K 1 row and then cast off with a latch tool.

NECKBAND

Push 89 Ns to WP. With P side facing, pick up 3 sts down left side of back neck, 31 sts across back neck, 3 sts up right side of back neck, 11 sts down right side of front neck, 31 sts across front neck and 10 sts up left side of front neck and place on to Ns. Unravel WY. Set RC at 000. Using MT and C, K 1 row. Transfer sts for 1x1 rib. Using MT-5/MT-5, K 20 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release.

JOIN LEFT SHOULDER

Work as for right shoulder but read left for right.

SLEEVES

Push 81 Ns at centre of machine to WP with extra N at right. With carriage at right and P side facing, pick up 81 sts along armhole edge of Back and Front between markers and place on to Ns. Set RC at 000. Using MT and C, K 22 rows. Dec 1 st (2 sts in) at each end, K 6 rows. Dec 1 st (2 sts in) at each end, K 2 rows. RC shows 30. Cont to dec on every 6th row from previous dec and at the same time, cont in intarsia.

Lay MC over end N at left and right, with C over Ns at centre on next 2 rows.

Lay MC over 2 Ns at left and right, with C over Ns at centre on next 2 rows.

Repeat, dec 2 sts in C on next and every foll alt row until RC shows 106. Cont in st st and MC. Cont to dec on every 6th row from previous dec until 49 sts rem. K 1

row. RC shows 113. Using WY, K a few rows and then release from the machine.

CUFFS

With P side facing, pick up 49 sts from lower edge of Sleeve on to a 5 mm knitting needle. With K side facing and using MC, K 1 row dec 6 sts evenly. 43 sts. Push 43 Ns to WP. With carriage at right and P side facing, replace

sts on to Ns. Transfer sts for 1x1 rib. Using MT-5/MT-5, K 21 rows and then, using WY, K a few rows and release from machine.

Using 5 mm knitting needles, pick up sts and using MC, cast off evenly in rib.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press

carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry before removing pins.

MAKING UP

Join side, sleeve and neckband seams. Fold neckband in half and catch down loops on the inside. ■



Look at Life

At the last knitting club meeting, the subject being demonstrated was plating. This is a technique which isn't often discussed nowadays. Could Joan Lafferty remember enough to write an article about it? As it happens, she can.

Before I go any further, let me explain what "plating" is. A few years ago it was misspelt - I presume in the translation - and was called "plaiting" (which is what one does to hair, or even lacing cords) and "plattling" which was a word unknown to me. However, my dictionary tells me it is also a variant of "plait" - so we are back where we started.

The older readers among us will know about "plating" and indeed, so will anyone who has what they thought was a pure silver bowl - only to be told it was "plated" silver (produced by applying one metal on to another. As for knitting, it is

simply one yarn applied on to another. I'm sure some of you are curious as to why the older folk among us will know this word? It's because, in the dim and distant past, we could buy "plated hose" or stockings that were lisle on the outside and cotton on the inside - or vice versa.

Now, I'm sure you'll wonder what is "lisle"? My faithful dictionary tells me that is, in fact, cotton - named after the town of Lille in France. I don't know how they processed it, but it had a certain shine, which I imagined was some sort of artificial silk. It has taken me something like 50 years to find that out!

Why do I now feel more confident about writing about plating? As usual, it's another of those coincidences. Two ladies came up to me at my market stall, one of them holding a lovely fur muff (it was a very cold day). The "muff" twisted round and looked at me - and it wasn't a muff at all, but a dear little Yorkshire terrier! There's nothing like a dog for breaking the ice, is there? We were soon chatting away and the next week the ladies came and asked me if I could knit "Yorkie" a coat. Never one to refuse a challenge, I agreed.

One of the ladies took the trouble to cut out a pattern, in newspaper, from an old dog coat. "I've allowed for turnings", she said proudly. Of course we don't allow turnings in knitting, unless it happens that we are using the knitted material as we would dress material. So, I had to cut off about half an inch all round the newspaper pattern, then I drew round it on my Knit Leader Sheet. No problem there.

It was a bit of a fiddle to knit, since it had a curved shape, involving knitting a piece on the right, then another on the left and finally knitting across both. I also had to knit assorted curves up both sides and again at the top. I neither know exactly how this piece was going to fit on to the dog's anatomy, nor exactly how the second and smaller piece attached itself to the first!

I duly knitted some buttonholes, where indicated on my newspaper pattern and left the sewing on of buttons to the lady. I have never owned a dog and I'm not sure if he or she would wear a coat - even if I did! I am of the opinion that dogs grow their own coats ... but as I say I am ignorant on this subject.

However, I knitted to the pattern faithfully and I dare say you are ahead of me - in spite of a line of double crochet all round and a

careful steaming, the wretched thing curled at the edges. I haven't seen the ladies or "Yorkie" for a week or two, so it might transpire that when the coat is fastened on the animal, it smooths itself out - or even gets lost in the luxurious fur!

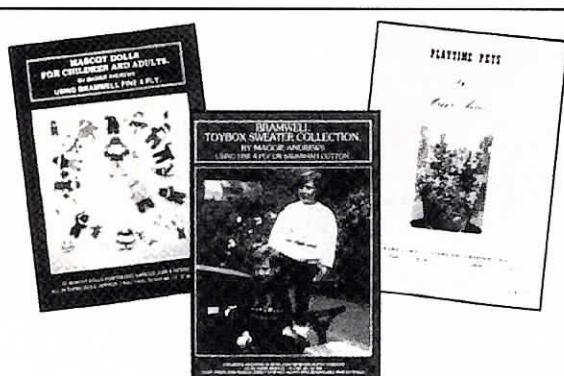
Two ladies came up to me at my market stall, one of them holding a lovely fur muff. The "muff" twisted round and looked at me - and it wasn't a muff at all, but a little Yorkshire terrier!

Meanwhile, I am going to experiment with plating - but first of all I need to undo the relevant screws on the Sinker Plate Assembly. I must confess these have never been off my 950i machine and, to date, they are still in situ.

The first problem I had was that I could not undo the screws. My hands are small and not all that tough and even the super set of screwdrivers that my son gave me as a Christmas present made no impression on these beastly screws. (Just in case you wondered, when he did any DIY for me, I think my son was fed up with being offered little fiddly things that I had inherited from my Grandfather, so treated me.) So, I gave up until someone stronger than me appeared.

After waiting for about half an hour and no sign of anyone with a good grip, it occurred to me that I should take my usual course - apply a little oil. So, I put a drop on each screw and left it overnight. Magic! It works (almost) every time for me and I had the sinker plate off in next to no time.

The instructions in the book were very clear and I soon had the new section in place and had



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threaded up with two yarns. The book says to use fine or very fine yarns, so I chose a three ply in pale blue for the main yarn and a cone of 2/30's (approximately one ply thickness) in a darker blue for the plating yarn.

Although the instructions for threading the yarns were clear, it seemed a bit odd to me that the main yarn went in front and the plating yarn behind it. However, it knitted correctly - which was the main thing.

The "book of words" gave some suggestions as to tension, so I used eight and two dots - and I can't say I was happy with the result. The fabric was fine, firm but not too "weighty" and the powder blue of the main yarn now appeared darker - I would describe it as a light slate blue.

I remember years ago, reading a suggestion that plating would tone down a violent colour that was unacceptable as it stood. This is certainly the case, although my pretty blue didn't need this treatment! The back was, of course, darker and didn't look like the normal purl side of stocking stitch. The lines of dark thread had a suggestion of the light blue peeping through. With the right colours this would have a tweedy look.

I tried to figure if I could make a flat seam that would allow me to make a reversible garment. It would need a lot of patience and the problem would be whether to sew with light or dark yarn? Whichever yarn was chosen, it would be rather fragile since both yarns are so fine.

I also remember, from way back, that a lacing cord was often used to cover the seam on the side that was not too flat. It was also suggested that shop-bought braid could be used - which would save you knitting yards and yarn of cord! In fact, if I was going to do this exercise, I think I should knit three stitches without slip-

ping in one direction, as one does in a true cord. This stocking stitch piece would curl up, but would be flatter than a cord. On the other hand it would require two lots of sewing to attach it.

On the whole, should I make a garment in plating, I don't think I would try to make it reversible, but the piece I have knitted would lend itself to a nice, light coat for Spring or Autumn.

So, was my experiment a success? Not entirely. As it came off the machine, it curled up into two "sausages" at the top and bottom, with a good centimetre curl at the edges. Steaming certainly flattened the "sausages", but the edges were not completely flat.

I know from my experiments with the original stocking stitch, that it is very tricky trying to flatten something that has virtually no straight lines. I have not even done a crochet border, since I am pretty certain this would not help either. However, all this is not wasted; I can see a pram rug, possibly finished all round with that double ribbon that is used to edge blankets - or can I? This is something to go in the drawer labelled "things to be done when I have time"... always supposing I can cram another item into it!

So what about "Yorkie"? When I see the ladies, I shall suggest they try my stocking stitch effort on him, but whether I'll have the nerve to charge them for it is another matter! Meanwhile, I have done a tension piece in 1x1 rib which is, as you can imagine, nice and flat. I'll show them that, but I hope they don't like it because I am going to have a huge problem with the decreasing. I'll let you know what happens later.

When these nice ladies first appeared, it was cold and miserable. In the intervening weeks the weather has cheered

up and it seems that summer is definitely on its way. So "Yorkie" will (presumably) not be needing his coat for a month or two - which gives me more time to play with the machine.

I'll close with a word of warning. I said at the beginning of the article that my hands are not very strong, so having unscrewed something I know I am a bit lax in tightening it up again. I went to sit at my machine a couple of weeks ago and found something under my foot; it was one of the brushes from the front of the sinker plate.

After a bit of a hunt, I found the screw - although this would not

have been a huge tragedy, since I have a supply of these screws. Fortunately, I did not break the brush by treading on it. Living alone, these items stayed put just where they had fallen off the machine - but a small child might swallow the screw. Also, had my son visited with his two enormous Labrador dogs, one of them might have tried making a meal of the brush - to say nothing of the screw!

Since the advent of these dogs, I have been very careful to keep bits of yarn and other oddments off the floor; now I have made another resolution - make sure all screws are properly tightened! I suggest you do the same. ■

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Fair Isle Sweater

Designed by **Mary Smith**

General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

MATERIALS

Yeoman Sport 4-ply. (Yarn Guide No.11.)

1 x 500 g cone in Violet (MC).

1 x 500 g cone in Heather (C).

2 small buttons.

GARMENT WEIGHT

Finished garment in second size weighs 375 g.

The fibre content of this yarn is shrink-resist 100% Pure Merino Wool. For further information about this yarn, please write to the following address:- Yeoman Yarns, 36 Churchill Way, Fleckney, Leicestershire LE8 8UD or telephone:- 0116-240 4464.

ABBREVIATIONS & YARN GUIDE

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information on page 42.

Knitting Instructions

MEASUREMENTS

To fit bust 82 [87, 92, 97, 102, 107] cm, 32 [34, 36, 38, 40, 42] in.

Actual size 92 [98, 101, 105, 111, 116] cm, 36½ [38½, 40, 41½, 44, 46] in.

Length to shoulder 50.5 [50.5, 53, 53, 55, 55] cm, 20 [20, 21, 21, 22, 22] in.

Sleeve seam 42 [42, 43, 43, 44, 44] cm, 16½ [16½, 17, 17, 17½, 17½] in (adjustable).

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

31 stitches and 37 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

KNITTING NOTES

a) We used knit side of knitting as right side of garment.

b) Before knitting, prepare any punchcards or electronic sheets

needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

c) Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern. If only one colour is given, use this colour to knit in stocking stitch.

d) On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

e) Brother electronic machines - place pattern over centre 0.

FAIR ISLE PATTERN

K 4 rows MC, 9 rows MC/C, 4 rows MC and 6 rows MC/C. These 23 rows form pattern.

BACK

With carriage at right and using MC, cast on 146 [154, 160, 166, 174, 182] sts at centre of machine in 1x1 rib.

Diagrams

A = 47 [49.5, 51.5, 53.5, 56, 58.5] cm

B = 6 cm

C = 23.5 [23.5, 25, 25, 26, 26] cm

D = 21 [21, 22, 22, 23, 23] cm

E = 2.5 cm

F = 31.5 [34, 34.5, 36.5, 38, 40.5] cm

G = 18 [18, 18.5, 18.5, 19, 19] cm

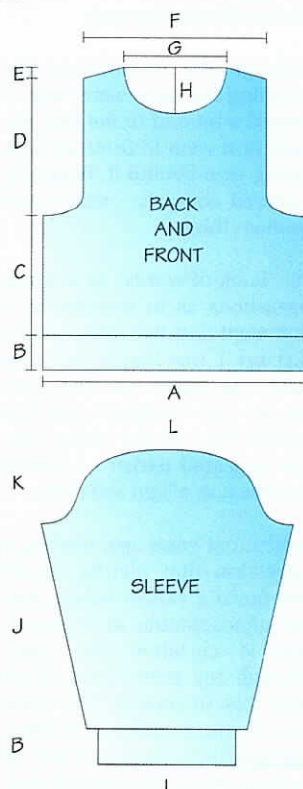
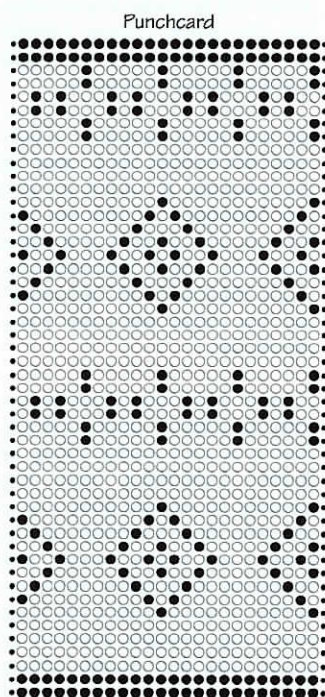
H = 8 cm

I = 24.5 [24.5, 25, 25, 25.5, 25.5] cm

J = 36 [36, 37, 37, 38, 38] cm

K = 13 [13, 14, 14, 15, 15] cm

L = 45 [45, 47.5, 47.5, 50, 50] cm



* K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 30 rows. Transfer sts for st st *.

Insert card and lock on first row. Take carriage across twice without knitting. Release card and cont in Fair Isle patt. Set RC at 000. Using MT, K 88 [88, 92, 92, 96, 96] rows.

SHAPE ARMHOLES

Cast off 6 [6, 8, 8, 10, 10] sts at beg of next 2 rows, 3 sts at beg of next 4 rows and 2 sts at beg of next 2 rows. Dec 1 st at each end on next and every foll alt row until 98 [106, 108, 114, 118, 126] sts rem **.

K 51 [51, 55, 55, 59, 59] rows. RC shows 166 [166, 174, 174, 182, 182].

SHAPE SHOULDERS

Cast off 4 [5, 5, 5, 5, 6] sts at beg of next 2 rows, 4 [5, 5, 5, 6, 6] sts at beg of next 2 rows, 4 [5, 5, 6, 6, 7] sts at beg of next 4 rows and 5 [5, 5, 6, 6, 7] sts at beg of next 2 rows. Cast off rem 56 [56, 58, 58, 60, 60] sts.

FRONT

Work as for Back to **.

K 31 [31, 35, 35, 39, 39] rows. RC shows 146 [146, 154, 154, 162, 162]. 20 rows less have been worked to shoulder than on back.

SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 12 sts. Using nylon cord, K 43 [47, 48, 51, 53, 57] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side.

K 3 rows. Cast off 6 sts at beg of next row, K 1 row. Cast off 4 sts at beg of next row, K 1 row. Cast off 3 sts at beg of next row, K 1 row. Cast off 2 sts at beg of next and every foll alt row until 26 [30, 29, 32, 32, 36] sts rem. K 1 row. Dec 1 st at beg of next and every foll alt row until 22 [26, 26, 29, 30, 34] sts rem.

SHAPE SHOULDER

Cast off 4 [5, 5, 5, 5, 6] sts at beg of next row and dec 1 st at beg of next row. Cast off 4 [5, 5, 5, 6, 6] sts at beg of next row, K 1 row. Cast off 4 [5, 5, 6, 6, 7] sts at beg of next and foll alt row, K 1 row. Cast off rem 5 [5, 5, 6, 6, 7] sts.

With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take the carriage to the left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side reversing shaping.

SLEEVES

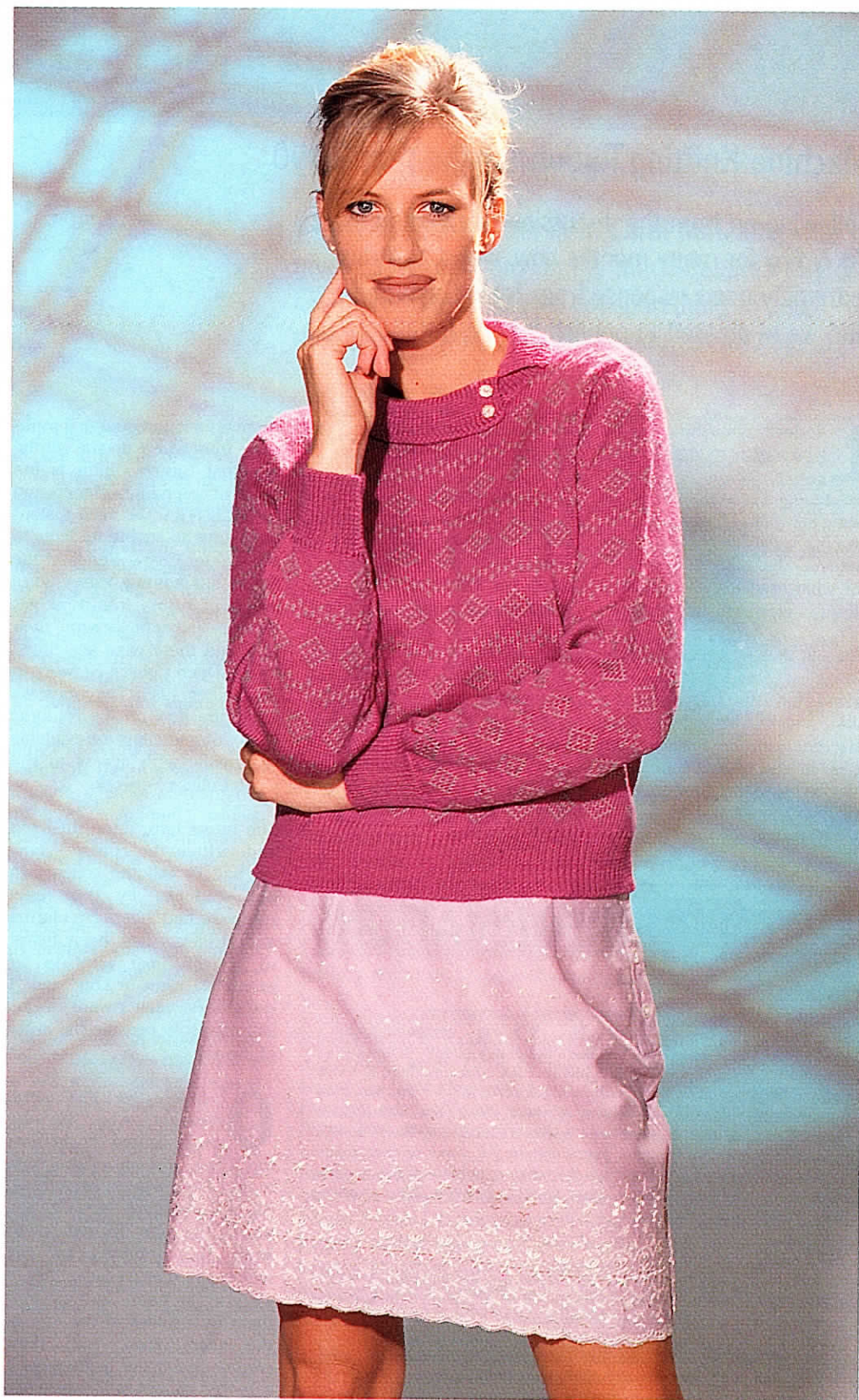
With carriage at right and using MC, cast on 71 [71, 73, 73, 75, 75] sts at centre of machine in 1x1 rib with extra st at right.

Work as for Back from * to *.

Using WY, K a few rows and release from machine. Push 76 [76, 78, 78, 80, 80] Ns at centre of machine to WP. With carriage at right and P side of WY facing, replace sts on to Ns inc evenly. Unravel WY. Insert card and lock on first row. Take carriage across twice without knitting. Release card and cont in Fair Isle patt. Set RC at 000 and then, using MT, shape sides by inc 1 st at each end on every 5th [5th, 3rd, 3rd, 3rd, 3rd] row until there are 80 [80, 88, 88, 108, 108] sts, then on every foll 4th row until there are 140 [140, 148, 148, 156, 156] sts. K 4 [4, 3, 3, 4, 4] rows. RC shows 134 [134, 138, 138, 142, 142]. You can adjust the length at this stage, if required.

SHAPE TOP

Cast off 6 [6, 8, 8, 10, 10] sts at beg of next 2 rows, 3 sts at beg of next 4 rows and 2 sts at beg of next 2 rows. Dec 1 st at each end on next and every foll alt row until 88 sts rem. Cast off 2 sts at beg of next 12 rows, 4 sts at beg of next 2 rows and 7 sts at beg of next 4 rows. Cast off rem 28 sts.



COLLAR

With carriage at right and using MC, cast on 175 [175, 177, 177, 179, 179] sts at the centre of the machine in 1x1 rib with extra st at right. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000 and then, using MT/MT, K 4 rows. Using MT-•/MT-•, K 4 rows. Using MT-••/MT-••, K 4 rows. Using MT-1/MT-1, K 4 rows. Using MT-1•/MT-1•, K 4 rows.

Using MT-1••/MT-1••, K 4 rows. Using MT-2/MT-2, K 6 rows. RC shows 30. Using MT+4/MT+4, K 1 row and then cast off with a latch tool.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if

pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join shoulder, side and sleeve seams. Set in sleeves. Sew collar in position starting and finishing 20 rows down from the left shoulder. Join halfway up collar seam. Turn collar in half to outside and sew on two buttons as decoration. ■

Readers' Contributions

Machine Knitting Tuition for the Year 2000

Following on from the discussions we've had in **To & Fro** for many months now, we've had this extremely good response from **Jean Gaywood** and we're pleased to publish it here, in full.

Life for the machine knitter, who wishes to attend classes to further her knowledge, has changed considerably in the last few years. Funding constraints on local councils have reduced the budgets available, for what used to be considered "leisure" classes to almost zero.

The old idea of a nice comfortable class, where you met your friends for a cup of coffee and a chat - and, incidentally had some machine knitting tuition - has gone by the board. Tutors now have to prove that they are earning their money. If the money to run courses is no longer available

from the old sources, where can we turn to for funds?

The groundwork for the new funding came from the **Further and Higher Education Act of 1988**, which gave a whole list of categories for which the government would fund the classes. Wonderful, we thought - but what do we do to get our hands on the money? The answer was to come up with a syllabus that allows the students to work at their own pace, which can be used by any machine knitting tutor in the country and which provides evidence that the work has been done.

We now encounter our first problem - from where do you get the syllabus? City & Guilds is too much of a step for beginners and so is CENTRA. We need a stepping stone to enable students to prepare for City & Guilds in the future but nothing exists. So, a group of tutors in Gwent got together and actually wrote their own and these were accredited by the Open College Network in September 1995. The units we wrote are now on the National OCN Computer and are available to anyone with access to the Open College Network.

The tutors have done their job and written the course - now we had to sell the scheme to our students. By this time, rumours had been circulating and students had been heard to say, "I don't want to sit exams", "I want to knit" and "I want to do what I want to do". Salesmanship became the order of the day.

Obviously, we lost some students who became totally fixated on the idea that there was an exam, when in fact there was no such thing. All the students have to do, under the new format, is to keep the samples of the techniques they try out, either in class or at home and present them in a folder at the end of the year, along with their comments on the techniques. I achieved enough students to run four classes in various parts of Gwent and began to run a pilot scheme.

For the Pilot Scheme, I concentrated on the Core Unit which taught the skills of *Machine Maintenance; Casting on and Casting off; Increasing and Decreasing; storing the machine away; an introduction to Garment Construction*, which is self explanatory and *Finishing Skills* - which is also self explanatory.

I am very pleased with the make-up of the units we have written, because I think they have led to real progress in the machine knitting skills of the students in the area.

This scheme proved to be extremely successful. It enabled students who wished to knit garments, to do so and also to keep a small back-up file of new techniques and, for those who did not want to knit a particular garment, they had a complete reference file of all the techniques they were likely to need for making garments in the future. This was well received by the students, because it gave them the chance to make their own choices of what to do and also select different methods to suit different purposes.

For those who had been religiously producing their samples every week, the procedure was totally painless. Those who did their samples in batches, had to put in a bit of a spurt at the end to get their work up to date. The students were very happy that their work was not actually being marked by an outsider, on the basis of an exam - but by their own tutor, who agreed that the students had done sufficient work to meet the standard and then the tutor took examples of all the machine knitting tutors with an external moderator who agrees the standards set by the tutor and maintains the standards across the country.

The first group of students who sent their work for Accreditation received their Certificates by the following Easter. They are justifiably proud of their achievements and have since entered for more credits. We are

PATTERN INFORMATION

ABBREVIATIONS

These are the standard abbreviations we use in our patterns.

alt = alternate(ly); **beg** = beginning; **ch** = chain; **cm** = centimetres; **cont** = continue(ing); **dc** = double crochet; **dec** = decrease(ing); **fol** = following; **g** = grams; **HP** = holding position; **in** = inch(es); **inc** = increase(ing); **K** = knit; **mm** = millimetres; **MT** = main tension; **MT-1**, **MT-2**, **MT-3** = one, two, three full sizes tighter than main tension; **MT+1**, **MT+2**, **MT+3** = one, two, three full sizes looser than main tension; **MY** = main yarn; **N(s)** = needle(s); **NWP** = non working position; **P** = purl; **patt** = pattern; **RC** = row counter; **rem** = remain(ing); **rep** = repeat; **ss** = stitch size; **st(s)** = stitch(es); **st st** = stocking stitch; **tog** = together; **UWP** = upper working position; **WP** = working position; **WY** = waste yarn.

YARN GUIDE

We give a yarn guide thickness on our patterns and the approximate weight of the original yarn used is shown below. We do not quote a thickness for those yarns which we feel cannot be substituted.

1, 2 & 3 are extra fine yarns

Fine, medium and full bodied one ply yarn including 2/30s.

4, 5 & 6 are fine yarns

Fine, medium and full bodied two ply yarn including 2/16s.

7, 8 & 9 are fine to medium yarns

Fine, medium and full bodied three ply yarn including 3/8s.

10, 11 & 12 are medium yarns

Fine, medium and full bodied four ply yarn including 4/8s.

13, 14 & 15 are medium to thick yarns

Fine, medium and full bodied double knitting yarn including 6/8s and 8/8s.

16, 17 & 18 are thick yarns

Fine, medium and full bodied Aran knitting yarn including 12/8s.

19, 20 & 21 are extra thick yarns

Fine, medium and full bodied chunky knitting yarn including 16/8s.

City & Guilds courses

We received this letter from **Carol Metcalfe**, who gives us her opinions on the much-debated City & Guilds courses. If you've got something to add, then please write to us at the address on page 3.

still waiting for the Certificates for these and this has been one of the problems with the system. By the time we are urging the students to complete their samples for this year's folders, some students haven't received those from last year and it is getting to be a problem. The students are starting to complain that they can't see the reason for getting this year's work up to date when they haven't received the credit for last year. I hope that SEWAC, who are running the scheme on behalf of the OCN, will get their act together soon!

The system has been a victim of its own success in a way, with SEWAC being overrun with applications for accreditation. The units were designed to be stepping stones towards City & Guilds and CENTRA Machine Knitting courses and some of the students are working towards the elements for these, so that if and when they decide to take the plunge, they will have some of the practical evidence required by these courses.

However, because of the success of the scheme, the powers that be have moved the goal posts. We are now no longer allowed to take our time in teaching the units and are only allowed one year at each level. With 20 units to teach at Level 2, it becomes impossible to teach the units to the required standards. Added to that, we are restricted to only applying for accreditation for a maximum of three units a year because of the cost, so you can see our problem.

In addition, once a student has achieved units at a level, they cannot return to that level for further study. This has led to the ridiculous anomaly for many students if, as many do, they first buy a knitting machine without a ribber. Whilst she can study the Core Unit for the main bed, she is prevented from getting credit for

the Ribber Core unit - should she, say in a year or so, buy a ribber. This, as you can imagine, leads to disgruntled students.

We have now been offered a different scheme using the units and it is called NOCN. This allows for two years at each level, which is fine for Level 1, but is still not enough for Level 2 where the bulk of the skills are sited - and definitely not enough for Level 3 which is much more equivalent to City & Guilds level. In addition, the students have to complete a Basic Mathematics unit. As anyone knows, mathematics are essential when machine knitting - but do our students realise this... no they do not! A way has now to be thought out, whereby students can achieve the mathematics standards without realising they are doing it!

A further problem is the format of the Mathematics units. There are not many patterns which require you to work out shaping over 1000 rows - yet this is one of the criterion which has to be adhered to. It's difficult to hide a mathematics problem which requires these sort of figures! Also, the Diophantine equation or Magic Formula is not mentioned at all! It will be interesting to see how we get around this one.

I have to say that I am very pleased with the make-up of the units we have written, because I think they have led to real progress in the machine knitting skills of the students in the area. One of my students summed it up by relating a comment of her daughter.

- "Mum, the garments you are making now are ever so much better finished than they used to be. Going to that class has really improved your work."

What more can I say?! ■

Dear Anne

As I was going through some back issues, I was interested to read **Alison Lee's** letter about the City & Guilds course in the January-February issue of *To & Fro*, but saddened by her very negative experiences. I have taught machine knitting at Darlington College of technology for 12 years and should like to give a more positive viewpoint.

The City & Guilds Pilot Scheme, started in 1988, was the first nationally recognised qualification in the craft and, as such, broke new ground - always a difficult thing to do! The whole area of creative studies was then reviewed and, as a result, machine knitting became part of the new 7900 Creative Studies programme. This resulted in further changes, so that we seemed to be in a constant state of flux for a very long time!

The scheme is now well established and there have been a number of meetings to help lecturers clarify the requirements and verifiers are also able to help with queries. Nevertheless, the 7900 scheme is not suitable for complete beginners, so City & Guilds have responded with a lower level of qualification - the 7802 Creative Skills one year course. Also in preparation is a short, 30 hour course - the 7702 for complete beginners. This means that students will be able to follow a structured progression through a series of nationally recognised qualifications.

Quite a number of colleges also offer Northern Council for Further Education (NCFE) courses in either machine knitting or specifically in ribber work. These courses concentrate on the technical aspects of machine knitting and the production of work to an excellent standard from commercial patterns. This is unlike City & Guilds 7900 where design forms a considerable part of the course.

In the development and restructuring of courses, unfortunately there will always be some "casualties" and I do feel for those people. I should, however, urge all those who have suffered from a negative college experience to reconsider. Make enquiries about courses, including finding out about the staff who will be running them and their qualifications. There's a lot of interest and enjoyment to be had from education.

A lot of my students have been with me for five or six years, working their way through the various courses and levels - and still coming back for more! A number of City & Guilds students have been successful in having designs accepted by local knitwear companies or printed in magazines and one of my students has been accepted on a degree course in textiles on the strength of her City & Guilds work.

So, there is much to be gained from attending classes... why not give it a try? Some colleges run one-day workshops in the summer which provide an excellent way of meeting the lecturer and making up your own mind about their abilities - before committing yourself to a longer course.

Yours sincerely
Carol Metcalfe
Richmond, North Yorkshire



3 colour Fair Isle Jacket

Designed by **Arlene Connolly**

General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

Suitable for Passap or Pfaff Duomatic E6000 machines.

MATERIALS

Denys Brunton Duette. (Yarn Guide No.9.)

1 x cone in Cream SD14 (Col 1).

1 x cone in Koala SD25 (Col 2).

1 x cone in Fawn SD6 (Col 3).

2 Norwegian Fasteners.

GARMENT WEIGHT

Finished garment in first size weighs 510g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- Denys Brunton Designer Yarns, Victoria Mill, Station Road, Turton, Bolton, Lancashire BL7 0HB. Tel:- 01204-852604.

ABBREVIATIONS & YARN GUIDE

For a list of the abbreviations we use and our Yarn Guide, please look under Pattern Information on page 42.

Knitting Instructions

MEASUREMENTS

To fit bust 87 [92, 97] cm, 34 [36, 38] in.

Actual size 108 [112, 117] cm, 42½ [44, 46] in.

Length to shoulder 75.5 cm, 30 in.

Sleeve seam 47 [46, 45] cm, 18½ [18, 17½] in (adjustable).

TENSION

29.5 stitches on each bed and 114 rows to 10 cm, 4 in measured over pattern using Knit Tech 195 and lock on BX↔/LX (stitch size approximately 4½/5).

It is recommended that you do a tension swatch of at least 80 sts and 150 rows for a more accurate reading.

KNITTING NOTES

- Before knitting, prepare any reader sheets from the charts provided.
- Stitch Pattern A - Border pattern 001-B1 and B2.
- Stitch Pattern B - Main pattern 001-A1 and A2.
- Stitch Pattern C is a Basic Technique and only requires the Tech No. (We used Tech No.115.)

BACK

It is not necessary to use the console for the cast on and edging. Handle down. Orange strippers. Set up 162 [168, 176] Ns on front bed at centre of machine in WP.

* Push corresponding Ns on back bed to WP for full needle rib. Set lock on N/N and stitch size to 2/2. Using Col 1, K 1 row. Set lock on CX/CX and stitch size to 3/3, K 2 rows. Set lock on N/N, K 1 row. Set RC at 000.

** Set lock on CX/CX, K 2 rows. Set lock on N/N, K 2 rows; rep from ** 6 more times.

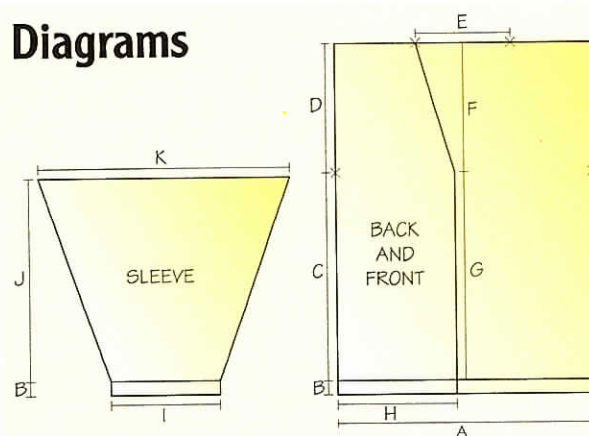
RC shows 28. Switch on Electronics >>>. Follow console instructions and set for Stitch Pattern A. Set RC at 000. Set lock on BX↔/LX and stitch size to 4½/5 *.

K 2 rows each of Col 1, Col 2 and Col 3. Continue until RC shows 108. Press ABC button and set for Stitch Pattern B. Continue until RC shows 508 [496, 474]. Place marker at each end. Continue until RC shows 822. Transfer sts to front bed. Place marker at each side of centre 60 [58, 58] sts. Cast off.

RIGHT FRONT

It is not necessary to use the console for the cast on and edging.

Diagrams



A = 54.5 [56.5, 59.5] cm
B = 3.5 cm
C = 44.5 [43.5, 41.5] cm
D = 27.5 [28.5, 30.5] cm
E = 20 cm
F = 27.5 cm

G = 44.5 cm
H = 25.5 [27, 28] cm
I = 23.5 [26, 28] cm
J = 43.5 [42.5, 41.5] cm
K = 53.5 [56, 58] cm

Program

Prog - ENT
Erase - ENT
Cast On - 2 - ENT
All St Patt - NO
St Patt A - dot - ENT
Read Card 001-B1
Alter - ENT
Direct - NO
Add - ENT
Add What? - dot - ENT
Read Card 001-B2
Alter - NO
3 Col - ENT
Add - NO
Knit Tech - 195 - ENT
Enlarge/Position - NO
Test - NO
All St Patt - NO
St Patt B - dot - ENT
Read Card 001-A1
Alter - ENT

Direct - NO
Add - ENT
Add What? - dot - ENT
Read Card 001-A2
Alter - NO
3 Col - ENT
Add - NO
Knit Tech - 195 - ENT
Enlarge/Position - NO
Test - NO
All St Patt - NO
St Patt C - 115 (see notes) - ENT
Alter - NO
Enlarge/Position - NO
Test - NO
All St Patt - ENT
Form - NO
L ND - 81 [84, 88] - ENT
R ND - 81 [84, 88] - ENT
Start cast on and continue to follow console.

Handle down. Orange strippers. Set up Ns 6 to 81 [5 to 84, 5 to 88] inclusive at left of centre on front bed in WP. 76 [80, 84] Ns.

Work as for Back from * to *.

** K 2 rows each of Col 1, Col 2 and Col 3. Continue until RC shows 108. Press ABC button and set for Stitch Pattern B. Continue until RC shows 508 [496, 474]. Place marker at left edge. Continue until RC shows 510.

SHAPE FRONT EDGE

Dec 1 st on each bed at right edge on every 12th row until 51 [55, 59] sts rem on front bed.

Continue until RC shows 822. Transfer sts to front bed. Cast off **.

LEFT FRONT

It is not necessary to use the console for the cast on and edging. Handle down. Orange strippers. Set up Ns 6 to 81 [5 to 84, 5 to 88] inclusive at right of centre on front bed in WP. 76 [80, 84] Ns. Work as for Back from * to *.

Work as for Right Front from ** to **, reversing the shaping by reading left for right and right for left.

MAIN PATTERN

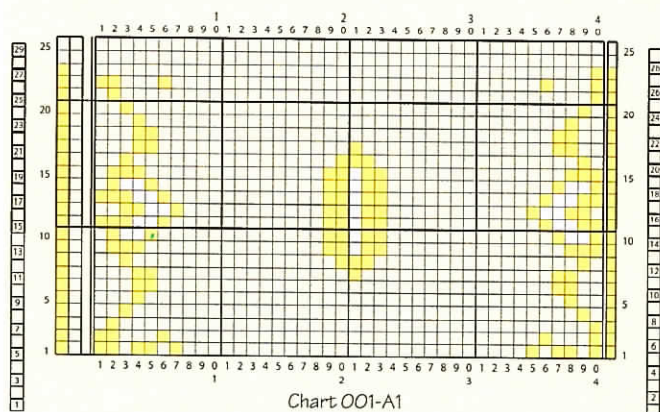


Chart 001-A1

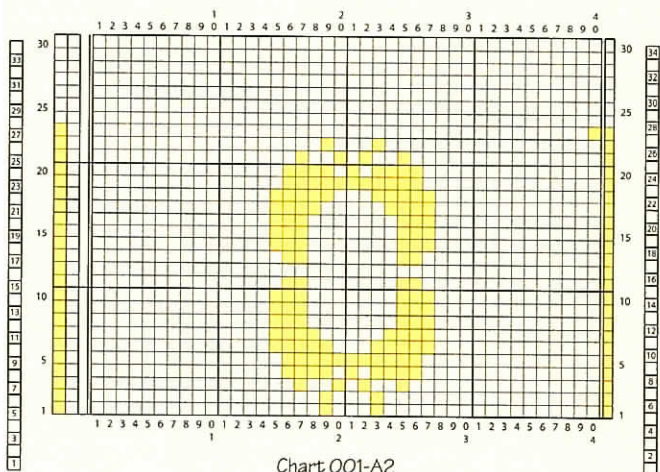


Chart 001-A2

SLEEVES

It is not necessary to use the console for the cast on and edging. Handle down. Orange strippers. Set up 70 [78, 84] Ns on front bed at centre of machine in WP.

Work as for Back from * to *.

K 2 rows each of Col 1, Col 2 and Col 3 and at the same time shape sides by inc 1 st on each bed at each end on every 10th row until RC shows 108. Press ABC button and set for Stitch Pattern B. Cont to inc on every 10th row from previous inc until there are 158 [166, 172] sts on front bed. Continue until RC shows 500 [486, 474].

You can adjust the length at this stage, if required. Transfer sts to front bed. Cast off.

FRONT BORDER

Handle down. Orange strippers. Set up 20 Ns on front bed and 19 Ns on back bed in WP for full needle rib. Set lock on N/N and stitch size to 2/2. Using Col 1, K 1 row. Set lock on CX/CX and stitch size to 3/3, K 2 rows. Set lock on

N/N, K 1 row. Switch on Electronics >>>. Set for Stitch Pattern C. Set RC at 000. Set stitch size to 3/3. Continue until border is long enough to go along both front edges and across back of neck, noting that it is better to make the band longer than you need and pull back the excess after the band is attached. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Cover with a wet cloth and allow to dry in shape before removing pins.

MAKING UP

Join shoulder seams. Set in sleeves between markers stretching to fit. Join side and sleeve seams. Sew front border in position, unravelling excess rows and then fasten off stitches neatly. Sew on fasteners. ■



BORDER PATTERN

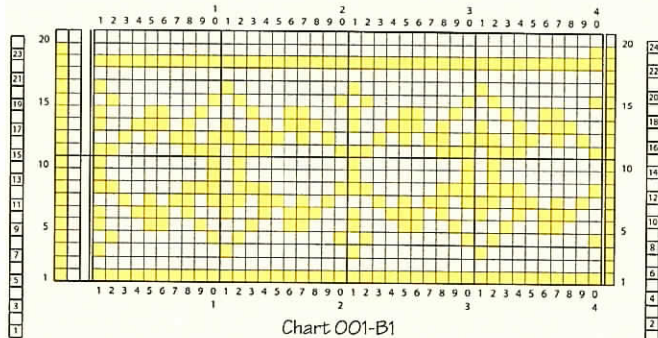


Chart 001-B1

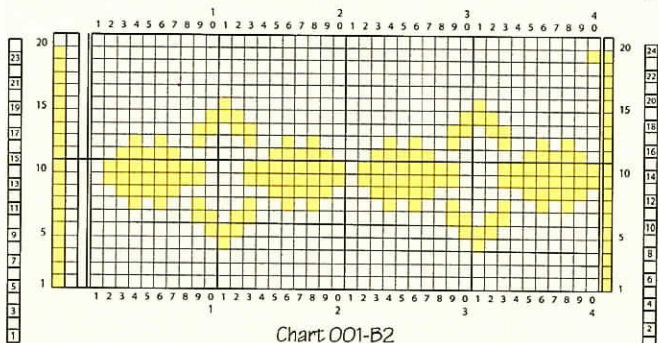


Chart 001-B2

Premature baby patterns &

Those of you following our premature baby features may like to know of one special use for our tiny clothes that we had not thought of until **Margaret Gabbott** first telephoned and then wrote to us from her home in Gainsborough.

Margaret and her husband are both now retired from the nursing profession and spent a lot of time carefully measuring and then knitting some tiny sets of clothes for premature babies. They took them along to their hospital and then received a telephone call to ask them if they would mind if

the matching sets were passed on to the Delivery Suite.

Margaret was told that most hospitals do not have clothes to put on stillborn babies. As bereaved parents are now encouraged to cuddle their baby, seeing baby dressed in "proper clothes" means a great deal.

The loss of a loved one at any age is sad, but much more so at the beginning of life than at its end. This use for our knitting had never crossed our minds until Margaret's call. Perhaps you'd also like to be aware of it, too.

I thought you might like to read the letter sent from the Newborn Intensive Care Unit to Margaret and a letter from another reader which emphasises the very great need to do all we can to help tiny babies survive and support those who grieve. Naturally, I've not included the name of our second reader.



Shirley Cowling then telephoned and wrote with more news of our ventilator bonnet - the very first pattern we published in **To & Fro** for premature babies.

THE PERFECT BONNET FOR SPECIAL BABIES

Dear Anne

Last week I had a very interesting 'phone call, following up on the publication of the pattern for the ventilator bonnet in the Nov-Dec 1997 issue of **To & Fro**. The call was from **Chris Cooper** who lives in Haslington, near Crewe. **The Haslington Club** members knit for the Neo-Natal Unit at Leighton Hospital and one club member, **Beryl Dodd**, has knitted more than 100 bonnets for the unit.

Chris had done some research with the Unit Director at the hospital and found that the staff there were thrilled with the idea

of the flap. What a wonderful thing communication is! When you actually consult your local Unit beforehand, you do discover exactly what it is they are needing! From this we found out that it is through the baby's fontanelle - the soft spot - that the radiographers do the scanning.

So, with the flap in the bonnet, neither the bonnet nor any necessary tubes have to be removed for scanning. The Director also made a valuable suggestion - if a row of holes were to be worked along the front edge of the bonnet, tubes located in the baby's nose could be threaded through the holes and thus held still while the scanning was being done through the unbuttoned flap and would not be knocked out of place.

Gradually, we are discovering the perfect bonnet for Special Care Baby Units. **Chris Cooper** has rewritten the pattern from hand to machine knitting and added a row of holes. I have test-knitted the pattern and made a few additions for easier knitting. Neither Chris nor I want this material to be copyrighted, as we want the pattern to be spread as widely as possible.

I hope that all those wonderful knitters out there who are knitting for their SCBUs will now try this pattern. Do ask your local unit what it thinks of them and please explain the purpose of the holes - it may not be instantly obvious! Good luck with your knitting and enjoy the knowledge that you are doing something really useful for your community.

Best wishes
Shirley Cowling



Dear Anne

Please find below the letter of thanks from my local Newborn Intensive Care Unit which we spoke about this morning. It certainly gives a different slant to the needs of tiny babies and their parents. Permission has been given for you to use this letter as you wish. Many thanks for all your hard work with **To & Fro** magazine and please keep your Passap Duo 80 knitters in mind.

Best wishes

Margaret Gabbott
Gainsborough, Lincolnshire

NEWBORN INTENSIVE CARE UNIT

Dear Mrs Gabbott

The knitting is perfect. We hope you approve; the small jackets and booties we have passed on to the Delivery Suite for them to dress the tiny stillbirth babies in. This means so much to the bereaved parents, that their little one can be dressed in proper clothes while they are cuddling them for the last time. Your kindness still means so much to all of us and we really do appreciate all your hard work.

With best wishes and thanks once again.



Dear Anne

A few years ago, my husband and I lost our fathers within a month of each other and, quite soon after that, our first grandchild died. He was born at 28 weeks and lived for 46 days. I still have the baby booties I made for him, they are so tiny. The mittens and hat I made, he was buried in. My daughter bought him a pale blue premature baby stretch bodysuit and the hospital gave him the booties he'd been wearing in the incubator. A fitting tribute from us all for the little one we loved so much. The memories of him dressed like this in his wee coffin are forever with me.

Your articles in the magazines on premature baby clothes led me to unwrap, to look at and marvel at those tiny feet the booties were made for. Thank you for all you and the readers are doing to help families through difficult times.





Ventilator Bonnet with Flap for Scanning

Use any four ply yarn and knit the flap first.

FLAP

Using full needle rib setting, cast on over a width of 20 Ns. Knit the selvedge and set RC at 000. Using Tension 3, K 2 rows. Make a small buttonhole over the centre 2 sts. K 17 rows. Dec 1 st at both ends of both beds. K 2 rows. RC shows 021. Transfer ribber sts to main bed and using Tension 6, K 1 row. 18 sts remain. Remove on to waste yarn.

BONNET

Using 1x1 rib and Tension 0/0, cast on 71 sts. Knit the selvedge and set RC at 000. Using Tension 3, K 10 rows. Transfer ribber sts to main bed. Using Tension 7, K 1 row. Transfer every 4th st on to its adjacent N and leave empty Ns in WP. K 2 rows. Dec 1 st. 70 sts remain.

Push 26 Ns at opposite end to carriage to HP and set carriage to hold. Set RC at 000. K 1 row. Cast off 18 sts at centre. K 1 row. Using Tension 7, K 10 rows. Using Tension 6, K 10 rows. RC shows 022. Break off yarn. Push these 26 Ns to HP and move carriage to opposite side. Return second set of 26 Ns to UWP. Set RC at 000.

Using Tension 7, K 12 rows. Using Tension 6, K 10 rows. RC shows 22. With wrong side facing you, transfer sts of flap on to centre 18

empty Ns. Using Tension 5, K 6 rows across all 70 sts.

Transfer every alternate st on to its adjacent N and push empty Ns to NWP. Using Tension 3, K 6 rows.

Transfer every alternate st on to its adjacent N and push empty Ns to NWP. You now have one needle in work and three needles out of work all across the bed. K 2 rows. On some machines, these rows may be difficult to knit - if so, first push the needles to HP and knit the needles back from HP.

Break off yarn, leaving a long end. Using a bodkin, thread end through sts and release from machine. Pull up tightly and secure firmly. Join seam for approximately 5 cm, 2 in. Sew on ribbons.

Please note that the holes above the rib are for hospital use only and should not have ribbon threaded through for decoration.

Attach a small button to fit the buttonhole in the flap. Work a row of double crochet around the hole under the flap and around the lower edge to prevent edges from curling. ■

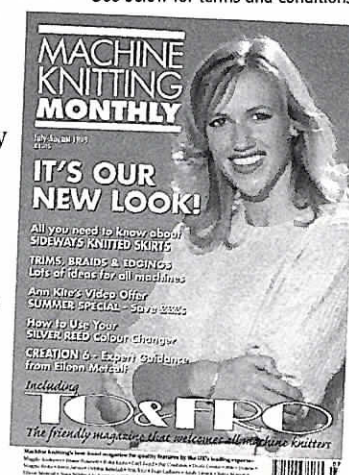
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Piggy

Designed by **Audrey Harrison**



As promised last month, here's the Piggy pattern. The pattern for the Cat is on page 56 of our September 98 issue.

General Information

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines.

MATERIALS

Any Double Knitting Acrylic Yarn (Yarn Guide No.14.)
Maximum 40 g of any colour in Pink (MC), Green (A) and Blue (B).
Polyester stuffing.
A small amount of Dark Brown and Pink felt for features.
UHU clear adhesive.

ABBREVIATIONS & YARN GUIDE

For a list of the abbreviations we use and our Yarn Guide, please look under Pattern Information on page 42.

Knitting Instructions

BODY

Using B, K 18 rows. Using A, K 14 rows.

DIVIDE FOR LEGS

Push 11 Ns at left to HP. Cont on rem sts for first leg. Using A, K 22 rows. Using MC, K 10 rows. Cast off. Push rem 11 Ns from HP to UWP. Finish to correspond with first leg.

ARMS AND HANDS (KNIT 2)

Fold head in half and join side seams down to neckline. Push 16 Ns to WP. With P side facing, pick up 8 sts from each side below neckline and place on to Ns. Using MT and B, K 15 rows. Using MC, K 7 rows and then cast off loosely.

MAKING UP

Sew diagonally across the top corners of the head for the ears. Then join the remaining seams, leaving an opening for the stuffing. Stuff and join up the opening.

Thread a length of MC through the first row of the head and then pull up and secure. Next, thread the ends into the head to neaten.

Make the features from dark brown and pink felt as shown in the photograph and glue in position. Alternatively, embroider features as required. ■

TENSION

We used tension dial setting 10 as main tension (MT) throughout.

KNITTING NOTES

- We used knit side of knitting as right side.
- For smaller toys, use 4-ply yarn and tension 7 as MT.

BACK & FRONT (ALL IN ONE)

FIRST FOOT AND LEG

Push 11 Ns to WP.
* Using MC, cast on by hand. Set RC at 000. Using MT, K 10 rows. Using A, K 22 rows *.
Using WY, K a few rows and release from machine.

SECOND FOOT AND LEG

Push 11 Ns at right of centre 0 to WP.
Work as for First Foot and Leg from * to *.
Push 11 adjacent Ns at left to WP. With P side facing, replace First Leg on to empty Ns. 22 sts. Unravel WY.

BODY

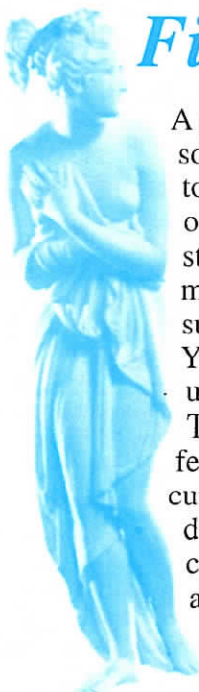
K 14 rows. Using B, K 18 rows.

HEAD

Using MC, K 60 rows.

As featured on BBC's "Computers Don't Bite"

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1995	1996	1997
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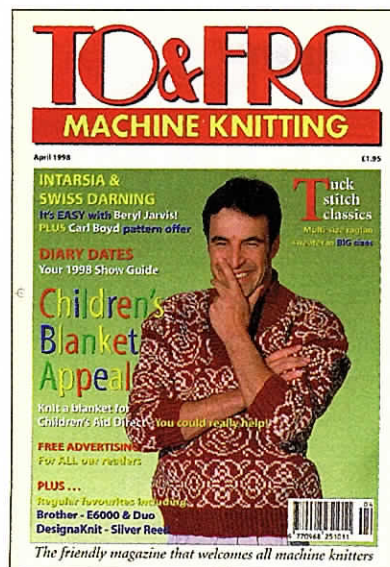
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Classwise

Pockets add a special finishing touch to most knitted garments. They can be useful or decorative and add interest to a design, without needing too much extra work. This month, **Beryl Jarvis** shows you how quick and easy it is to add pockets to your knitting.

PATCH POCKET

This is the easiest pocket to knit and attach. After the garment pieces are completed, a suitably-sized piece of fabric can be knitted - starting with a rib or hem to match the garment - and attached upside-down on top of the garment (see Fig. 1). As all fabrics are not suitable to be placed upside-down, the pocket could also be knitted the right way up and finished with a matching rib or hem. Care must be taken to sew the patch pocket neatly in place and mattress stitch is usually ideal, because the right side of the garment is facing you as you work.

LINING-TYPE POCKET

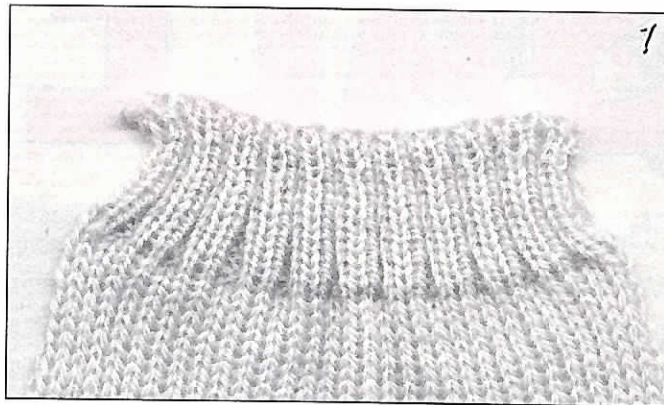
This pocket needs to be knitted before the garment, starting and finishing with a few rows of waste yarn. When the garment has been knitted to the bottom of the pocket position, place the stitches from the lower edge of the pocket on to the needles holding the stitches where the pocket needs to start. Take care to pick up the stitches so that the pocket fabric will be the right

way round when complete! Leaving the lining hanging, continue knitting until the top of the pocket position has been reached.

Remove the pocket stitches from the machine by knitting a few rows of waste yarn over those needles only. Pick up the stitches from the top of the pocket lining and place them on to the empty needles and continue knitting.

If the lining has been knitted two stitches wider than required, the extra stitches can be put on to the end needle on either side to make a neater fit to the lining type pocket. The stitches at the top of the pocket can be finished with a rib, band or other edge to suit the garment. The sides of the lining can be picked up and placed on to the needle on either side of the pocket, every two rows as the pocket is knitted. This saves sewing up the sides of the pocket after knitting!

I once knitted a shirt-style garment with a lining-type breast pocket and the area knitted over



the lining was worked in a single motif Fair Isle. The punchcard was locked on a single row, not only to give vertical stripes but also to make a feature on the garment (see Fig. 2a and Fig. 2b). This was so successful I actually repeated it on several garments in this style.

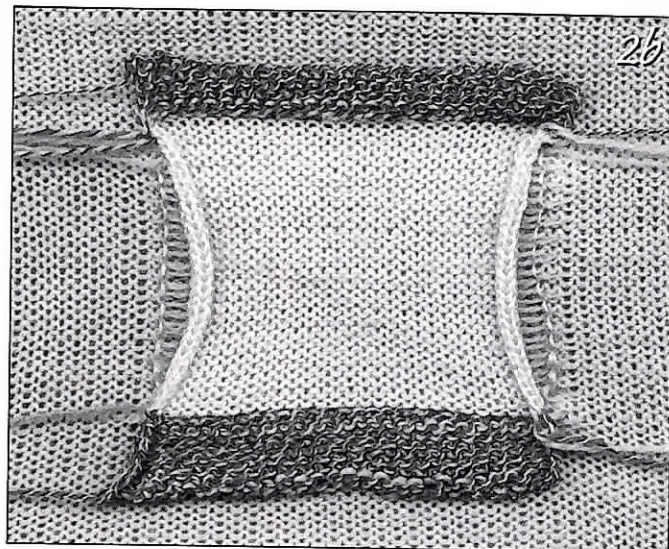
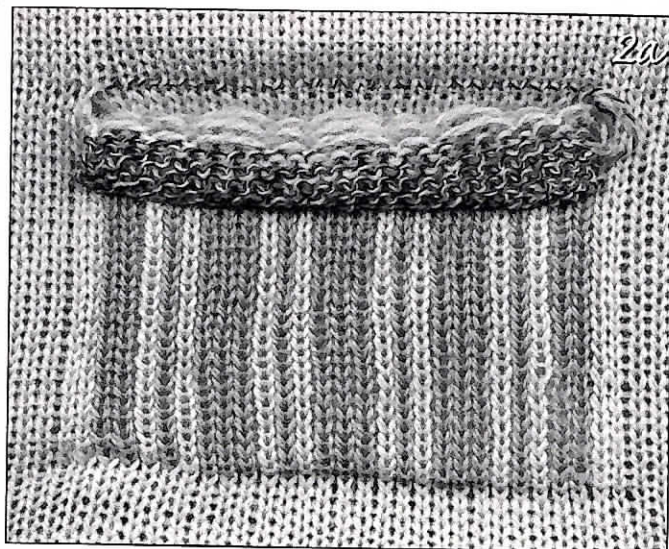
The patch pocket and lining pocket are made up of only one layer of fabric, so when something is put into the pocket it can look unsightly and bulky. Bag pockets with two layers of fabric

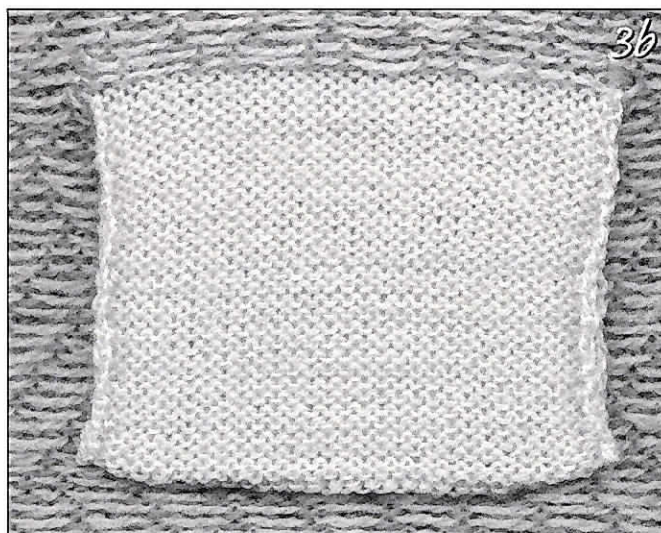
will hide the pocket contents much better!

BAG POCKET

Bag pockets can be made by many methods. The simplest is knitted before the garment, in the same way as the lining pocket, starting and finishing with a few rows knitted in waste yarn. However, for a bag pocket, you need to knit twice the depth of the pocket.

When the top of the pocket position is reached on the





garment, release the pocket stitches from the machine with a few rows of waste yarn and replace them with the stitches from the pocket bag. Again, take care to pick up the stitches with the pocket the correct way round!

For a neater finish, add an extra stitch at each end of the pocket on either side. Fill the empty needles with the pocket stitches then put the two extra stitches on to an adjacent needle still holding a stitch. Finish the top of the pocket on the right side with a rib, hem or flap to suit the garment (see Fig. 3a and Fig. 3b). This time, when the top is finished, there will be the stitches from the garment and the beginning of the pocket bag to be neatly joined.

The bag method is also suitable for sideways knitted garments. You may also like to add some shape to the bag so that it hangs downwards when attached (see Fig. 4).

A variation of the bag method is available on my **Info Sheet 2.11 Diagonal Pocket** (see Fig. 5). This time the bag is knitted along with the garment, using holding position so that only the stitches required are knitting at any time. The **Info Sheet** costs just £1.00 including postage and packing and I'd be pleased to send you a copy if you are interested in trying out this method which I've included in my teaching for many years.

SLIT POCKET

A pocket bag can be attached where a slit has been left in the garment and the opening is created by knitting one side of the pocket at a time. The needles on the side of the slit not being knitted are placed in holding

position whilst the first side is being worked. If patterned fabric is being knitted, the needles are better knitted back to non working position and the stitches held on a nylon cord. The needles are easily brought back to working position for the second side; you just have to re-select the pattern and continue.

You may be interested to know that as well as my evening classes, I also run a workshop at a women's centre in Leicester. It's an opportunity for women of different backgrounds to meet and learn new skills. At present I have two ladies from the West Indies, one from England, two of Indian origin and one from Scotland. In the past, I've had an Irish lady who was married to an Asian and an Asian lady married to a white Englishman.

One day, a lady from Libya who wrote all of her notes in Arabic and one of the Asian ladies who wrote all her notes in Hindi, both needed help at the same time! As I could read the notes of neither, we had quite a laugh sorting

them both out and I now often write my own notes alongside theirs!

Recently, one Indian lady wanted to include pockets in the garment she was currently knitting. Because she only knits on the machine at the centre, it was really instructions she needed - not teaching, so that she could do it again at home. I gave her the instructions, which have several steps to them, one step at a time. As it seemed to be a strange shape she was knitting, she was puzzled and quizzed me about it?

- "Don't worry, just move on to the next step", I said.

When she had finished, she was amazed and so pleased with the result. She told me that she could not possibly have knitted it herself!

- "But I didn't do it, did I?", I responded!

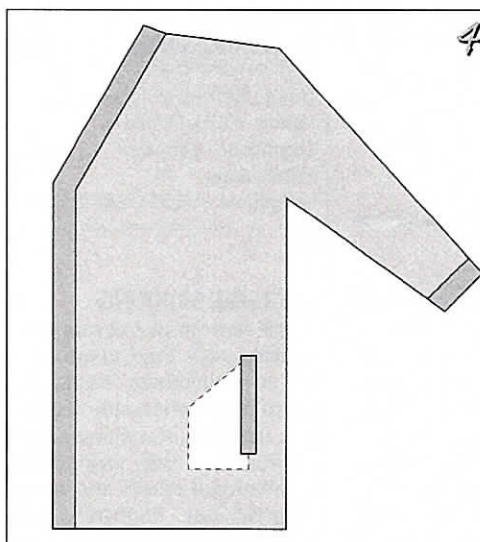
My modest efforts were amply rewarded when she went on to

make another cardigan by herself, incorporating the diagonal pockets. I have digressed, but machine knitting does give me the chance to meet such lovely people from all over the world and it gives me great pleasure to teach them new skills.

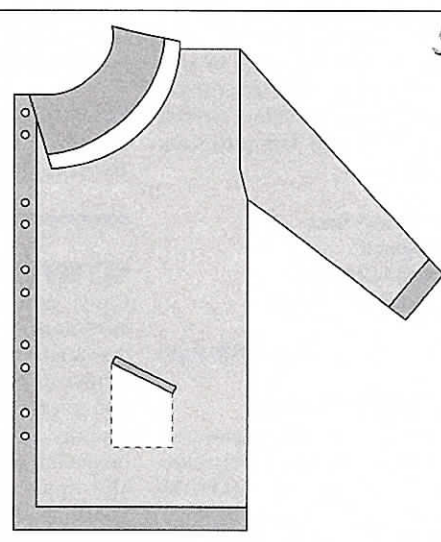
Do give pockets a try! They certainly add extra interest to your garment - without giving you too much extra work - and they can be useful as well! Until next time, happy knitting. ■

Beryl mentioned her **Info Sheets** in this month's article and, especially if you are a newcomer to machine knitting, you might like more details. Please write to her at the following address and she'll be very pleased to help.

Beryl Jarvis
90 Asfordby Road
MELTON MOWBRAY
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Tel:- 01664-850418



4



5

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Date - 23rd - 25th October.
Venue - Royal Highland Showground, Edinburgh
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Date - 31st Oct & 1st Nov.
Venue - Hewett School, Hall Road, Norwich.
Organiser - Jan Wright,
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- The 15th National Knitting & Needlecraft Exhibition, NEC. 8th - 11th October 1998.
 - The 12th Knitting & Needlecraft Fayre, Royal Highland Centre. 23rd - 25th October.
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CLUB SPEAKERS

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MACHINE KNITTING LIVE! 6 MAR

Date - 6th - 7th March 1999.
Venue - Summerbee School.
Organiser - Machine Knitting Monthly.
Telephone - 01628-783080.

ANGELA CORYN

A newcomer to the "club circuit, Angela brings refreshing ideas along with a wide selection of her original garments. Discussions focus on the creative design process, techniques that give garments that professional look, or the selection and use of colours and yarns.

Angela Coryn Knitwear
Tangles, Little Bull Lane
Waltham Chase
Southampton
Hampshire SO32 2LT
Tel: 01489-892041

BERYL JARVIS

Have you seen my Info Slide show yet? Depicting most of the subjects of my Info Sheets, machine knitting hints and tips, interesting whatever level of skill you have. Other topics include a General Talk, Machine Knitted

Lace, Making up, Jacquard, Brother KH970, Tension what's that?, or please suggest another topic. Workshops can be geared to suit your club members' requirements.

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3rd CRANBROOK KNITTING SHOW

5
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Sylvia Wynn
The Old Smithy
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Tel: 01905-820482

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17
JUL

Date - 17th July 1999.
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Garment Making

At one time or another, we all need to try a Cut & Sew neckline. Once we have perfected the technique, we have much more freedom to knit intricate patterns without shaping. This month, **Debbie Kendall** shows us how to achieve a perfect neckline on any garment.

I recently received a letter from a correspondence course student who was having difficulties with round necklines. Although she had no problems zigzag stitching and then cutting out the neckline shapes, the finished neckline was simply either too big or too small.

This isn't the easiest problem to overcome, as everyone is a different shape - so this month, we'll take a look at some ways of deciding on neckline size. Although we are using the cut and sew technique here, the principles will be the same when we draw shapes on to a charting device.

The first step is to find a round neck sweater that you enjoy wearing and lay it on a flat surface. Measure across the back neck and the front neck drop - because with these two measurements, we can make a template for our neckline.

MAKING A TEMPLATE

1 Take a piece of paper, mark on it the back neck width, the centre of the back neck and the front neck drop (see Figure 1).

2 Join up these lines to form the neckline, remembering that there will be a small straight bit across the middle of the front neck and usually two small straight lines down either side of the neckline (see Figure 2).

3 To get a nice even curve, use a flexible ruler or, failing this, find a tea plate which is the correct size to draw around.

4 If the sweater is for you, cut the curve of the neckline out and hold it against your neck, whilst looking in the mirror.

5 When you are happy with the shape, stick the paper template on to a piece of cardboard and clearly mark it - for example, Debbie's sweater size 91 cm.

You can build up quite a library of different neck templates, which will save you a lot of time and energy in the long run!

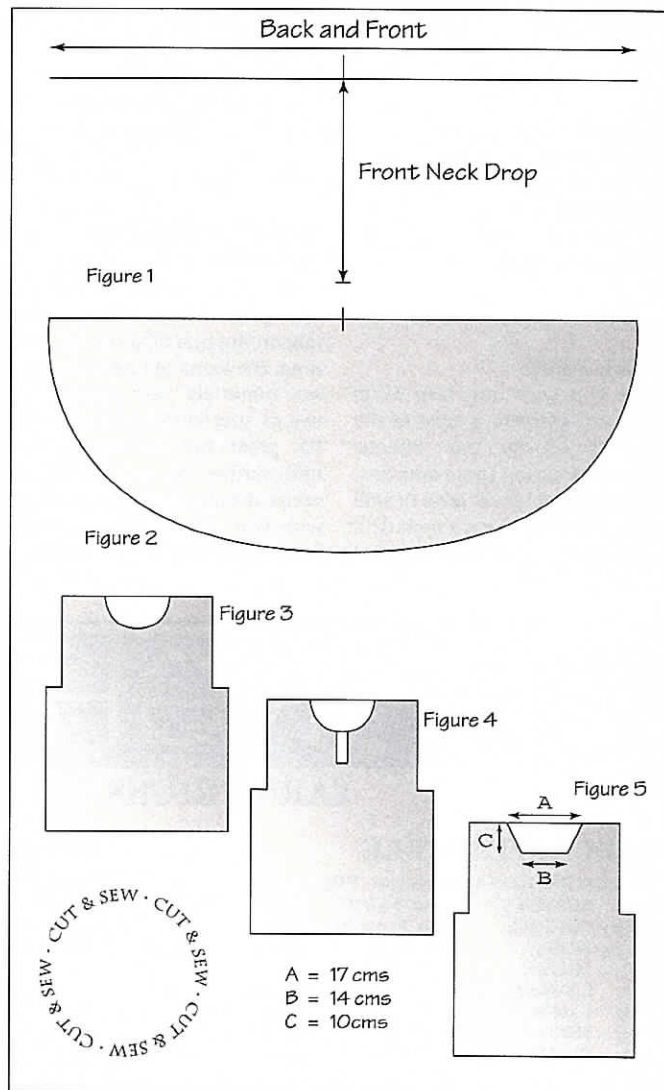
This method is fine, if it's for your own garment. However, you might have to make a sweater for a friend or relative who doesn't live nearby and whose neckline measurement can't be tailor-made. Here's what to do ... look through your copies of *Machine Knitting Monthly*, at all the patterns which have diagrams with the necklines drawn in - and use the measurements from these.

The other choice you have is to use some average measurements. For example, sizes 86 cm to 101 cm could have a back neck width of 17 cm and a front drop of 9 cm; sizes 106 cm upwards might be better with a back neck width of 19 cm and a front neck drop of 10 or 11 cm. If in doubt, sew and cut a little smaller rather than larger - it is very easy to cut more off, but extremely difficult to add any more on!

Children's necklines need a little more thought, because a child's head is big in proportion to the necks - and what we want to avoid is the "red ear" syndrome! Have you ever made a sweater which needs much persuasion ... and not always gentle at that, to go over a child's head? I know I have - and the child in question ran a mile whenever they saw that particular sweater!

Larger children, from chest size 71 cm upwards, can usually have an ordinary round neck sweater - provided any casting off is nice and stretchy at the neck. However, the little ones often need an extra opening. This opening can be on one of the shoulders or, better still, make a feature of it and have a front placket.

The width of the back neck for sizes 51 to 66 cm is, on average, 11 to 12 cm wide and the front neck drop 6 to 7.5 cm; for sizes 71



cm upwards the back neck can be between 13 and 14 cm, with the front neck drop 8 to 9 cm. Of course, all the measurements I have given are just average ones for both the children and the adults.

A FRONT PLACKET

To cut and sew a sweater with a front placket is no more difficult than cutting an ordinary round neckline.

1 First of all mark the round neck, as usual, using a marking pen or tailors chalk (see Figure 3 above).

2 At the bottom of the front neckline, in the centre, draw two straight lines approximately 2 cm apart and 7 cm long and then a third line to join the first two together (see Figure 4).

3 All you have to do is to zigzag stitch around the neckline. Start at the top, stitch around the curve until you come to the first straight line, sew down this and then across the small line at the bottom. Next, come up the second straight line and then around the curve of the neckline. All that remains is to cut out the shape which is a bit like a "T".

In order to finish the neckline, you will need to knit two bands for the placket, two front neckbands and one back neckband. You should start off with the placket which would probably look best knitted in stocking stitch or Fair Isle.

④ Estimate the number of stitches needed for one side of the placket and cast this on in waste yarn.

⑤ Change to main yarn and knit the number of rows needed for 2 cm, knit a fold line and then knit the same number of rows again. Remove and remove on waste yarn.

⑥ With the right side of garment facing you, pick up the same number of needles as you used for the band. Leave the needles in holding position and replace the band with the wrong side facing you, leaving the stitches in the hooks of the needles.

⑦ Pull these stitches through the work on the machine.

⑧ Pick up the other set of stitches on waste yarn and place on the needles.

⑨ Knit one row at main tension and then one row at Tension 10 and latchet tool cast off. Repeat this for the other side of the placket.

If you wish, you can make buttonholes in one of the plackets - or you can go for the easy option and use popper fasteners. To finish the neckline, all you need to do is to knit the neckband and the neckline is completed.

This style of sweater looks great knitted in four ply yarn for the autumn and winter - but is also great knitted in cotton for the summer. Knit the garment with short or no sleeves and you have a T-shirt that will wash and wear much better than those you can buy!

What about other types of necklines? With a "V" neckline you will never have the problem of "red ear" syndrome, even on the smallest child. What you might find though is that the back neck may be too wide and the garment may slip off the shoulders. (If you've ever made a sweater like that for yourself, you know just how uncomfortable it is to wear!)

On average, you should make the back neck width 1 cm or 2 cm narrower than a round neckline. You will have to experiment to find what is best - but to repeat again, sew and cut a little smaller first of all ... you can always cut more off!

I usually sew and cut my necklines - and then hold them up against me in the mirror to see if they are the right size. The front neck drop on a "V" neckline is often level with the start of the underarm shaping, but it isn't difficult to make it higher or lower than this. To complete, just add a band which completely covers the cut edge and, again, a stocking stitch band always looks good on a "V" neckline.

I was visiting a local knitting club recently and, at the end of the afternoon, all the members showed their homework. The subject covered at the club the previous month had been "V" necklines; the members had then gone home and knitted through the various suggestions. I can't think of a better way to learn new techniques, can you?

I'm sure that the best way to learn something new is to actually knit it - and this is why correspondence courses are so very popular. Students read the instructions and then have to knit through the various different samples before sending them off to the tutor for comment. At present, I am working through Pat Coulston's E6000 course - and have found it a great help in

getting to know not only the basics but much, much more!

Going back to necklines, another shape we can try is a square neckline - which is lovely for the summer. Whether you are going to cut and sew this type of neckline, or shape on the machine, you do have to be careful that it doesn't gape or wrinkle at the bottom. The way I overcome this is not to sew and cut a perfect square, but to use the shape shown in Figure 5.

The measurements given are just suggestions, so that you can see how much smaller I'd make the bottom of the neckline. Although you haven't cut or perhaps

knitted a perfect square, the neckline does look square once it is worn. Remember, when you are adding a neckband for a square shape, that you will have to knit it in three sections - one band for the bottom of the square and one band for each side.

We've looked at some basic shaped necklines, together with a couple of different ones this month. If you would like to take the plunge and actually cut a neckline - but are still a bit nervous of using scissors on knitwear, why not join my cut and sew correspondence course? You'll find details in my advertisement. ■

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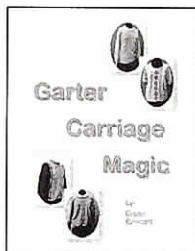
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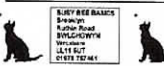
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Special advance ticket prices in Italics

Venue	Adults	Sen. Citizens
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 NEC Birmingham 8-11 October 98 10am-5pm	£6.50 £5.50	£5.00 £4.00
 Royal Highland Showground Edinburgh 23-25 October 98 10am-5pm	£5.00 £4.00	£4.00 £3.00
 Kings Hall Belfast Northern Ireland 8-10 January 99 Fri. & Sat. 10am-5pm Sunday 12 midday - 5pm	£5.00 £4.00	£4.00 £3.00
 Sandown Park Exhibition Centre Esher, Surrey 14-17 January 99 10am-5pm	£6.50 £5.50	£5.00 £4.00
 G-Mex Centre Manchester 18-21 February 99 10am-5pm	£6.50 £5.50	£5.00 £4.00
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	Adults	Senior Citizens	Thur/Fri Sat/Sun

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The Scottish Knitting & Needlecraft Fayre Edinburgh	☐	☐	☐
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The Knit, Stitch & Creative Crafts Show Kings Hall, Belfast, Northern Ireland	☐	☐	☐
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The Knitting Needlecraft & Design Exhibition Esher	☐	☐	☐
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The North West Knitting & Needlecraft Exhibition, Manchester	☐	☐	☐
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Nationwide



Exhibitions

Market Place

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BROTHER 965 electronic, lace carriage, 850 ribber, Knit Leader, single and double bed colour changers, PPD 120, Transfer carriage, table, winder, cone stacker, video, extras, £725. Can split. 0113-282 3601 (Leeds).

BROTHER KH836 with table, lace carriage and intarsia carriage, little used with accessories including card punch, patterns & wool, £150 ono. 0118-926 1278 (Reading).

MACHINES FOR SALE

BROTHER 395 convertible, £75. Bond Elite with video, £75. Knitmaster electric linker, £120. All as new. 0121-604 4794 (Birmingham).

KRC900 colour changer, £65. KHC820a colour changer, £60. KA9000 lace carriage, KA9000, £70. KA8210 intarsia carriage, £20. KX 385 convertible knitting machine, £80. 01708-706105 (Essex).

BROTHER KH830, £80. KL116 Knit Leader, £40, many instruction books, including Mary Weaver and so on, offers. 0114-233 5819 (Sheffield).

MACHINES FOR SALE

BROTHER 270 electronic chunky, ribber patterns, £500. KE100 motor drive, £400. Garter KG93 carriage, £180. Brother 891 ribber, table, patterns £240. 01908-506069 (Milton Keynes).

KEYTO knitting machine, table and bench set/storage box, £50 ono. Buyer to collect. 01256-781330 (Basingstoke).

HAGUE hand linker, standard gauge, instructions, decorative ideas, Diane Bennett video, very good condition, £100 ono. 01707-332925 (Welwyn Garden City).

SINGER SYSTEM 624 electronic, very good condition, £300 ono (cost £110). 01703-73596 (Rownhams).

BROTHER 891 with table, lace carriage, knit leader, excellent condition, £150. Brother KRC900 double bed colour changer, £40. 01384-392896 (Stourbridge).

KNITMASTER accessories for 360/560, lace carriage complete, £50. Knit Radar complete, £40. KRS colour changer complete, £30. Knit & ribber & pile & rib arm carriages, offers. Hague linker, complete, £70. 01202-470762 (Christchurch).

KL116 Knit Leader, offers. 0181-679 4659 (Norbury).

KNITMASTER 360 with SRP-60N ribber, table, Knit Radar, instruction manuals, rib transfer carriage, intarsia carriage, yarn brake, hole punch and so on, £180. 01638-718020 (Newmarket).

KNITMASTER 360 machine plus ribber, lace, intarsia carriage, yarn changer, Knit Radar, many many extras, £310 ono. 01702-617923 (Southend).

KA8300 transfer carriage with instructions, £70. Can post onward. 01558-668540 (Llandeilo).

MACHINES FOR SALE

BROTHER 950i electronic knitting machine with colour changer and so on, £325. Passap 80 with form computer, £70, £125. Buyer collects. 01785-822783 (Stafford).

BROTHER KH940 electronic, KG95 garter carriage, Hague Linker, Brother 836 punchcard, KR850 ribber, tables, transfer carriage, lots of yarn, books magazines, many extras, very good condition, will split, £950. 0118-983 3840 (Reading).

BROTHER 881, knit leader, table, lace carriage, £150, Intarsia carriage, new, £10. Single bed colour changer, new, £20. Garter bar, new, £35. Hague Linker, £60 with video & book. Garter carriage, £150. 01480-463998 (St.Ives, Cambridge).

BOND ELITE with extension, video and instruction book, plus table, £100. Buyer collects. Not in original box so will require careful handling. 01244-344548 (Chester).

BROTHER 950i, 850 ribber, 820 colour changer, Knit Leader, transfer carriage, linker, £450 ono. DesignaKnit 5, suitable for above, offers. 01403-783294 (Horsham).

PASSAP E6000, four colour changer, electra 4600, motor, video, Metbury and Pat Cooks designs, books, £750. 01492-872600 (Llandudno).

KEYTO cabinet with bench, £50. 01923-441402 (Rickmansworth).

KNITMASTER 360 knitting machine with ribber, lace carriage, yarn changer, Knit Radar, many extras, £300 ono. Free lesson. 01702-617923 (Southend).

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PASSAP E6000, bargain, £450. Knitmaster 550 electronic plus ribber, offers. Reluctant sale owing to bereavement. 01444-454303 (Haywards Heath).

SILVER REED electronic machine with ribber, books, wool, videos, £350. 01708-224073 (Upminster).

SINGER MEMOMATIC, books, punchcards, table, £35. Bond chunky, books, table, £25 or £50 for both. 01472-509807 (Grimsby).

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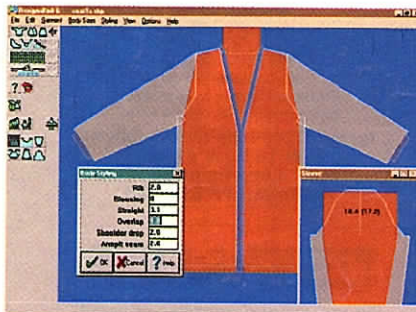
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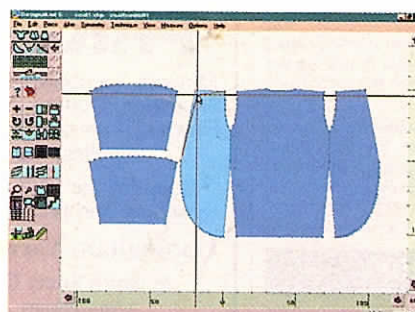
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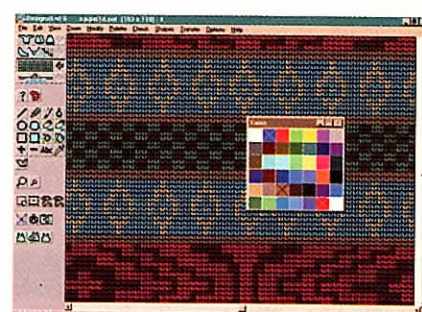
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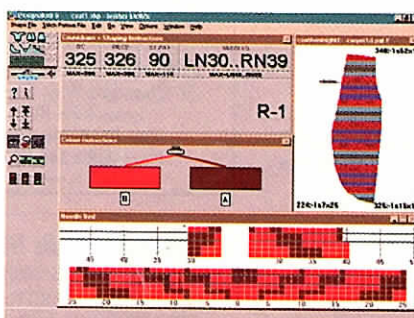
Stitch Designer

- Design multicoloured stitch patterns and download them to an electronic knitting machine, or produce punch or reader card templates
- Convert graphic images into stitch patterns

DesignaKnit 6 for Windows has the following

minimum requirements:

- 386, 486 or Pentium IBM-compatible PC
- 4Mb RAM (8Mb recommended)
- 256 colour SVGA display (the program will run in 16 colour VGA mode, but colours may appear dithered)
- Windows 3.1™, Windows 3.11™ or Windows 95™



Interactive Knitting

- All types of knitting machines, even non-electronics, can be linked to the PC so that colour changing and shaping instructions can be followed row by row as you knit

Soft Byte Ltd., Quarry Lane, Nantmawr, Nr. Oswestry, Shropshire SY10 9HH.

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